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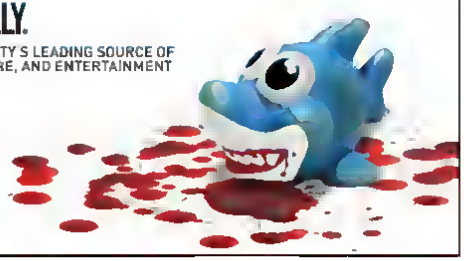

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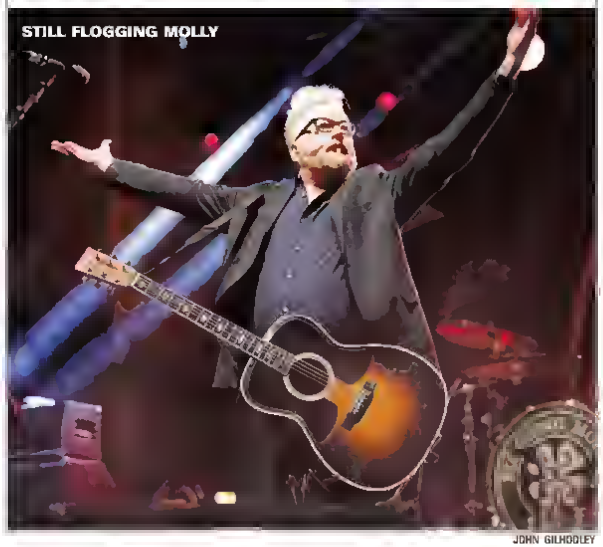

JOHN GILHOOLEY

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"OC Weekly is anti-white"
—Charley Riviere, commenting in response to Matt Coker's "First Came High School Swastika Party, Then Came White Power Posters" (April 9)
We respond: Not anti-white, just anti-whitey

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Blood Orange Revisited

Rival bills on police use of deadly force divide OC

BY GABRIEL SAN ROMÁN

Theresa Smith lays down a blanket on the grounds of Anaheim Cemetery one morning before wiping the hardened dirt from her son's headstone. This December will mark 10 years since five Anaheim officers shot Caesar Cruz to death in a Wal-Mart parking lot. She began protesting outside police department headquarters that same weekend and finally settled a civil suit in 2015. But Smith's activism continues, despite the toll it takes on the 72-year-old.

"Sometimes, when I'm feeling really down or I maybe want to give up fighting after all these years, I come here, sit down and talk to him," she says. "I get rejuvenated to continue this work for police accountability, which is hard to do."

These days, that means flying to Sacramento to advocate for the California Act to Save Lives (Assembly Bill 392) ahead of passing its first hurdle at the April 9 Assembly Public Safety Committee hearing. Closer to home, there have been smaller victories in the past decade. Disclosure policies make public not only full-length investigation letters from the Orange County district attorney's office in police-shooting cases public, but also body-camera footage from the few departments that have since adopted them, including Anaheim. But on Dec. 11, 2009, when policemen killed Cruz, none of those reforms or policies existed.

Authored by San Diego Assemblywoman Shirley Weber, AB 392 takes a step beyond transparency toward accountability. It seeks to raise police use of deadly force to a statewide "necessary" standard when no reasonable alternative is viable. A similar bill championed by Weber arose after the controversial fatal police shooting of Stephon Clark, an unarmed African-American, in Sacramento, but it was shelved. This bill faces competition in the form of Senator Anna Caballero's Senate Bill 230, introduced a day after Weber's; it stays within the boundaries established by U.S. Supreme Court cases on deadly force while emphasizing more training.

Black Lives Matter, the American Civil Liberties Union, Youth Justice Coalition and the United Domestic Workers union support Weber's bill, but law-enforcement groups are backing SB 230. It's a divide that cuts right through Orange County.

"I'm not opposed to police oversight, new legislation or even policy changes as long as they are well-thought-out and fair," says Edgar Hampton, president of the Anaheim Police Association. "SB 230 is a much [fairer] bill."

He offers statistics to underscore his point that when Anaheim police use force, it doesn't happen very often. Last year, the department received 200,000 calls for service. Out in the field, police used force 152 times and opened fire in four officer-involved shootings. "If you look at how many uses of force actually occur with our department, you can see that Anaheim is not the hotbed of police brutality some make it out to be," Hampton adds. "Despite the constant barrage of claims of police brutality, the numbers just don't add up to that."

SMITH: CRUZADER FOR LIFE

GABRIEL SAN ROMAN

Headed by Michael Gennaco, the Office of Independent Review made 20 recommendations for the Anaheim Police Department following a report on officer-involved deaths in 2015. The department adopted most of them, save for those regarding deadly force issues such as the suggestion that cops shoot in "small bursts" before reassessing a given threat. The former trial attorney for the Justice Department's Civil Rights Division has a different take and finds AB 392 neither disagreeable nor incompatible with SB 230. "To adopt legislation that provides more training to police officers, how can anybody be against that?" he asks. "The more tactically proficient an officer is, the less likely that officer is going to end up in a situation where he or she feels constrained to use deadly force."

But the schism remains for advocates on both sides.

"Whenever we try to get any accountability in any way, shape or form, law enforcement will fight it every step of the way," says Smith. When not in Sacramento, the activist stays busy visiting the local offices of elected officials such as Assemblyman Tom Daly. Activists with the Santa Ana-based group Chispa joined in her effort, bringing copies of the *Weekly*'s 2017 cover story "Blood Orange" to Daly and State Senator Tom Umberg. In publishing the first and only data sets on officer-involved shootings countywide, it revealed that between 2006 and 2016, 173 police and sheriff deputy shootings ended in 96 deaths, a 55 percent clip. Blacks and Latinos proved to be disproportionately killed in such encounters.

During that decade, former Orange County district attorney Tony Rackauckas didn't press charges against a single officer in a police-shooting case. Smith is hoping AB 392 will change all that by setting a new standard that could result in criminal negligence charges for cases that warrant them. "I know that families would love for it to be more, but it's a start," she says. "This will, in fact, give district attorneys the power to prosecute."

So far, the data hasn't proved persuasive; no one representing OC in Sacramento supports AB 392. Assemblywoman Sharon Quirk-Silva cast her lot with SB 230, co-authoring the legislation. "We've clearly seen that there is a need because of the many, many individuals who have died at the hands of police," Quirk-Silva says. "These two bills are moving closer and closer as we speak." Last week, Caballero announced future amendments to her bill that are said to closely mirror California Attorney General Xavier Becerra's recommendations to Sacramento police following the district attorney's decision not to press charges against the officers who shot and killed Clark.

Quirk-Silva, who sat on the Fullerton City Council from 2004 to 2012, recalls the furor over Kelly Thomas' beating death in 2011 and the acquittal of two policemen in the criminal trial that followed. She also carries stories from her recently deceased brother, who struggled with alcoholism and homelessness, about his sometimes-rough encounters with cops. "The goal for both bills is to reduce deaths by the hands of police officers and to de-escalate excessive force," Quirk-Silva says. "If Caballero's amendments don't make it where she can even get it out, then there will be more attention for the other alternative. It doesn't mean I'm opposed to Weber's bill, I just support this one first."

Back at Anaheim Cemetery, Smith bends over to kiss her son's headstone as she always does before departing. If AB 392 had been law in 2009, the grieving mother surmises, her life may have been much different. "My son was still strapped in his seat belt—what imminent danger were the police in?" she asks. "For me, it's too late. But if this bill saves a mother the heartache and the trauma that I've gone through, that's why I continue. I'll do this until I take my last breath."

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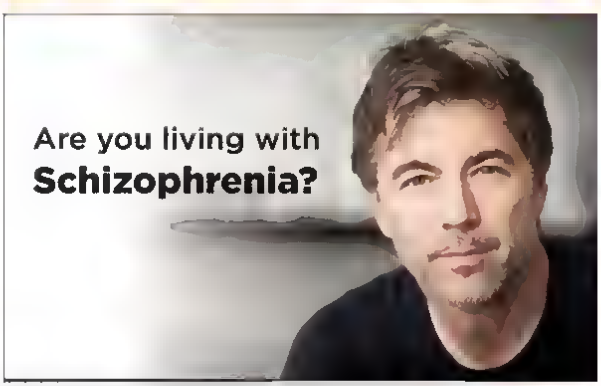

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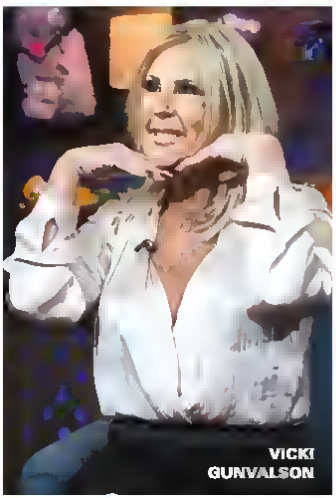
VICKI GUNVALSON

You can imagine the prospects for fame and fortune, but mostly fame, propels locals to join the cast of *The Real Housewives of Orange County*, with time spent in court being the last thing on the Bravo reality stars' minds. But it seems as if many go before judges as often as they do cameras, even without factoring in divorce courts.

The Blast reported on April 6 that the celebrity gossip site obtained court documents from an 82-year-old woman suing Vicki Gunvalson, the only current cast member who has been on *RHOC* since the show debuted in March 2006. Joan Lile claims insurance broker Gunvalson lied about premium payments when she sold the plaintiff's late husband a long-term care policy in 1996. Gunvalson's lawyer counters the allegations are "completely false."

Jim Bellino, who appeared with his then-wife Alexis Bellino in seasons 6-8, sued current cast members Tamra Judge and Shannon Beador for defamation last year. He sought $1 million each from the women over comments they made about his divorce. The case is still pending against Judge, but Beador was dismissed from the suit in January, and she just filed court documents seeking more than $220,000 from Bellino to cover her legal bills. He filed one objection stating he should not have to pay anything and another asking the bill to be cut down to $44,000.

The splashiest legal complaint is the $500 million civil-rights lawsuit Orange County Jail inmates have filed against the county over the improper monitoring of their phone calls. Among the plaintiffs is Josh Wanng, an attempted-murder defendant and son of Laun Peterson, who appeared on *RHOC* full-time in seasons 1-3 (as Laun Wanng), for the first three episodes of season 4 and in season 8 guest appearances.

We reported last August about Alexa Curtin, the former porn-star daughter of Lynne Curtin (*RHOC* seasons 4-5 and season 10 guest), going to Orange County Jail thanks to three outstanding cases. A jury previously found a sheriff's deputy raped the younger Curtin, who was awarded a $2.25 million judgment.

Warning to OC judges, lawyers and stenographers: Season 14 premieres this summer.

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HeyYou!

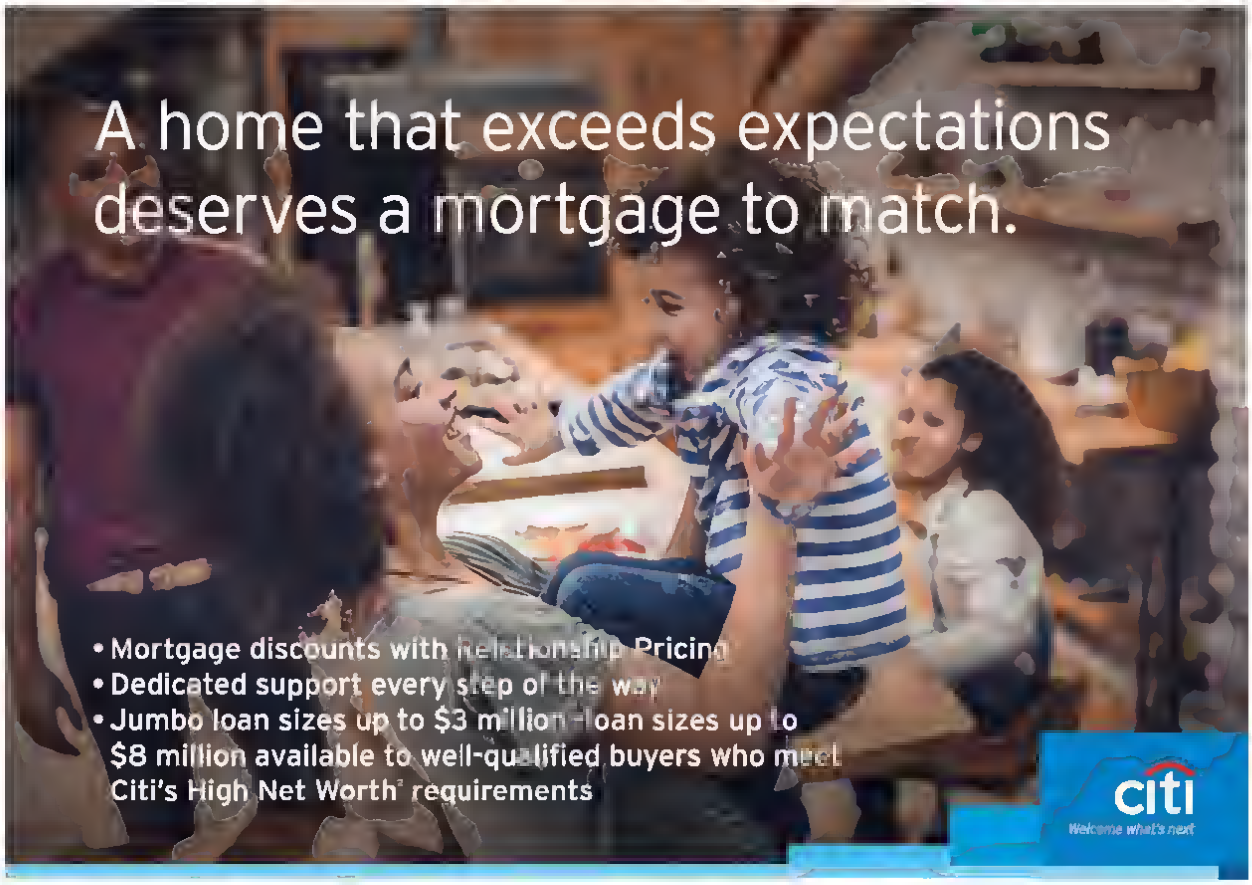
» ANONYMOUS

And the Beat Goes On

BOB ALL

Thank you for the early-morning panic attack, you sheisty, abysmal garbage can. You were eager to cut me off on Ellis, as two lanes merged into one passing over Gothard. I was already closing the gap with the car in front of me when you blared your horn, making sure I knew you wanted to be in front of me. Heart pounding, I proceeded on my way and saw you deliberately swerving and discernably screaming in my rear-view mirror. At the stop sign, you pulled up next to my car and began shouting a colorful pallet of obscenities as we waited. I hope you enjoyed my ear-to-ear grin as you went blue in the face. You are a human disaster.

HEY, YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.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THE GARDEN

BLOOM AT COACHELLA

TWIN BROTHERS DELIVER OFF-KILTER PUNK ATTITUDE
FROM THE GARAGE TO THE RUNWAY TO COACHELLA

by **NATE JACKSON**
photos by **JOHN GILHOOLEY**

After weeks of rain, slices of sunlight filter through the shades of Wyatt Shears' Long Beach apartment on the first day of spring. The burst of a flashbulb and a focused camera lens capture Shears and his brother, Fletcher, staring blankly into infinity. Soft light forms a ridge against angular cheekbones, the ruffles of Wyatt's tousled blond hair, and billowing sleeves of a blue Renaissance Faire shirt.

Fletcher's bullet belt matches the smoldering attitude of the long, dyed-jet-black hair grazing the shoulders of his vintage silk shirt. His darker look differentiates him from his identical twin brother. However, it's still easy for strangers to get them mixed up. "We're pretty much used to it at this point," Wyatt says.

"We still don't help the situation because we're borrowing each other's outfits all the time," Fletcher chimes in.

Since 2011, they have performed as the Garden, with Wyatt on drums and Fletcher on bass. While their popularity seems to grow with every click of the camera shutter, the 25-year-old brothers laugh at their fame. The Shears twins owe a lot to photos, which transformed them from an unknown garage band to a worldwide phenomenon. Conversely, photos have also allowed them to be pigeonholed, misunderstood or written off as simply a couple of pretty identical faces. So it's fitting their current album is titled *Mirror Might Steal Your Charm*.

In the Garden's case, their charm is the ability to melt your face each time they hit the stage. Their reckless abandon while performing is an extension of the punk-rock world they live in, full of androgenous crossdressing, stage-diving and carrying out face-painted court-jester antics. And now the band are prepping to play at Coachella, a major coup for any outfit that has struggled in the trenches of punk rock.

Neither of the OC siblings has attended Indio's annual concert buffet, though. "I would've gone if I had a free pass or something," Wyatt says. "The tickets are a little out of my price range."

"I like the lineup this year," Fletcher adds. "If I had to pick any year [to go], it probably would be this one. There are a lot of cool smaller bands I wanna see."

Thankfully, the 'Chella gods smiled on them, offering a spot in the fine print of the lineup poster for Saturdays, April 13 and 20. The story of their success and unaffected attitudes are in line with the world's awakening to OC's new wave of counterculture. Much of that is owed to Burger Records, the label that helped to develop the Garden before anyone saw them as runway models or rock stars who count indie-rap god Tyler the Creator and Mac DeMarco among their biggest fans. (The latter just released a song with the Garden called "Thy Mission" before heading to the desert.)

Their fans respect them for not being the stereotypical pampered models who get everything handed to them. "We went from playing our first show in the U.K. at this little

dirt lot with 100 capacity to the venue we played last year [being] sold out at a little more than 1,000," Wyatt says. "It's taken a while, but we've been able to strategically get there after four years and relentless touring. It's been a labor of love, but it's been cool to see it grow."

The Shears twins were born in Santa Ana in 1993. They grew up in a middle-class home in Orange, where they shared the same room, as well as the same clothes and the same interest in music and sports. The tall, lanky twins were solid athletes, excelling in baseball and basketball, but hockey was the sport that stuck. In the video for their song "The Gift," they show off their love for the ice by scoring goals and beating up on each other in pads and uniforms.

They still play in an OC pickup league a couple of nights a week when they're off the road, with Wyatt as goalie and Fletcher as winger. "It's, like, 80 minutes of a game where you never stop or break, so I'm still feeling the effects, and it was, like, three days ago," Wyatt says. "Definitely more strenuous than any show."

Their passion for contact sports is an extension of the music in their blood. Their dad, Steven, plays drums in veteran OC punk band Shattered Faith and was once a guitar tech for X. Wandering the halls at Villa Park High School, punk aggression was the soundtrack to the Shears' lives. "It's not all we listen to, but if you had to pick one style of music that's in your soul, it's that," Wyatt says.

The relationship between hockey and hardcore punk doesn't fit most people's perception of the brothers, considering their penchant for avant-garde fashion and wearing modified versions of women's clothes, which they've sported confidently since they were teens.

One thing the Shears didn't pull off well was school. "I never got good grades, so I was always in a lot of trouble at home for that," Fletcher admits. "I didn't apply myself; I did horribly. I still to this day don't really understand how I passed."

At home, they cultivated a weird little world for themselves. They constantly distracted each other in their bedroom, which was piled with dusty antiques, punk records and posters. It's in that room that they would decide to call themselves the Garden. "We just wanted a fluid name that sounded cool, and over time, we gave it meaning," Fletcher says. "The music's always growing and changing, kinda like a garden. We got lucky that it worked out and made sense in the long run."

The brothers often retreated to the garage to thrash on their instruments with their buddy Rex Osterkamp in the band MHV, with Osterkamp on guitar and vocals. With their adoration of bands such as the Minutemen and Saccharine Trust, they traded in an off-kilter, funky approach to punk. MHV's sound usually earned them some weird looks from the beer-swilling Black Flag crowd. "We'd always kinda searched for acceptance within the community of those bands, but we would never really fully get it," Fletcher says. "I never understood why they looked down on us, but I think it was because we weren't hard, we were goofy and a little bit off."

Yet the rock-star potential of the Shears brothers couldn't be denied. Burger co-founders Sean Bohrman and Lee Rickard recall the twins walking into their Fullerton record shop around the time it first opened. Back in 2009, the small storefront selling only cassettes and vinyl was barely hitting its stride. "As soon as they walked in, I was like, 'Oh, shit, this is the next group of kids'—they were still in high school," Bohrman says, sitting with Rickard in the store's back office, which is covered in posters and pop-art paraphernalia. A poster for MHV hangs in the bathroom. "Their friends dressed like them. It was just a group of them, [but] something set them apart. I didn't know if they were in a band or anything, just that they were there for [an in-store] show, and I was like, 'Woah, something is special about these guys.'"

Back then, the Shears brothers were hungry to play any time, anywhere, they mostly hung out in any all-ages spot that would have them such as Burger Records, the parking lot of the Doll Hut, or outsider art gallery AAA Electra 99—as well as sometimes sneaking onto a show at the now-defunct Avalon Bar in Costa Mesa. But their main spot was always Burger Records, where they busted their asses as though they were the Beatles in their own miniature Hamburg.

When MHV went by the wayside, the Garden took shape as a two-piece, with Fletcher singing, his animated vocals becoming an integral part of their sound. "The Garden used to be the band I would call when we had a show at 3 p.m. and it's 2:58—like, 'Hey, can you guys play?'" Bohrman remembers. "'And can we use your drum set, too?'"

Early fans got a front-row seat to the evolution of one of OC's biggest current punk bands. "We knew, with their dynamic, this yin and yang of their music was gonna be spectacular, and it was, and it is, and it will continue to be," Rickard says as he brushes his long hair away from his glasses. "A lot of people in music or art, once they get any attention, get inflated egos, but the Garden have remained very kind and humble the whole time."

Today, Burger is a global record brand, the shop has doubled in size and now includes a pop-up clothing store, Cowgirl Clue, which is run by Wyatt and his girlfriend, Ashley Calhoun, who christened the store after her musical moniker. They sell the kind of western and punk clothes she and the Garden wear onstage.

Since putting out the Garden's first cassette in 2012, Burger's catalog with the Shears extends to their pre-Garden solo side projects Enjoy (Wyatt) and Puzzle (Fletcher). With their own spins on lo-fi edge electro, punk and hip-hop, these projects put out a combined 20 albums, dwarfing the Garden's discography.

The Garden's official debut album, *The Life and Times of a Paperclip*, spanned only 19 minutes. True to the band's Minutemen punk ethos, most of the 16 tracks lasted only a minute, sometimes seconds for beady-eyed, high-caffeinated outbursts such as "Apple" and "Vada Vada."

The latter is a made-up term the brothers use to describe their general philosophy on life and the culture they created. "Why strive to be a part of a scene when you can create your own? Vada Vada is an alternative reality that we put ourselves into so we don't have to fit in," explains Wyatt.

Despite the amount of sweat and stage time that went into creating their sound, the twins couldn't have imagined all they'd inspire simply by being seen and not heard.

A massive crowd sits in a hall in Paris, France, that's bathed in darkness and anticipation. Suddenly, a swell of guitar feedback cuts through the silence like a supersonic boom. The lights in the room burst on to the Brit-pop drumbeat of Ty Segall's "It #3." Across the room, Wyatt appears. Dressed like a punk-rock assassin, he takes a deep breath and steps onto a black runway. Cameras flash as he strikes a pose as the first model to walk during Yves Saint Laurent's (YSL) autumn/winter 2013 menswear show. Thirteen minutes later, Fletcher closes the show in a Dalmatian fur coat. That show, put on by famed designer Hedi Slimane, was one of the most anticipated moments in fashion. And the Shears, the only models there from Orange County, were at the center of it.

Their arrival in the modeling world was surreal from the start. It began after Burger Records booked the Garden to open for the Abigails at the Echoplex in 2013. Film director Patrick O'Dell was in the crowd, and he was fascinated by the Shears' look, so he reached out to Slimane.

After the gig, the band received a mysterious email from YSL, for which Slimane was the creative director at the time, asking the brothers to model for the designer's debut for the brand in Paris. The message included a contract for them to sign.

Nobody in their family knew what to make of it at first. "We knew so little about modeling that we thought it was like a sex-trafficking thing, so we had our old manager look at it for us," Wyatt says. "It was literally [the manager], me and our mom looking at the contract, figuring out what it was."

The opportunity turned out to be huge. Slimane and YSL couldn't get enough of the Shears.

Charmed by the brothers' natural look, Slimane dubbed them his new muses. The brothers were part of several campaigns for the designer label, walked in its shows and had their faces plastered on posters. The hoopla cultivated their mystique and earned them minor celebrity status back home. They were booked to model in shows all over Europe, including gigs with brands such as Ugg and Hugo Boss. As the only Americans in the bunch, the Shears twins stuck out in the modeling scene.

Slimane made their personal style, including their penchant for homemade punk fashion, the look of the year in 2013. YSL was inspired by some of the thrift-store clothes the Shears brothers wore; reportedly, a replica of a dangly key earring that Wyatt wore religiously sold for about $700.

"I remember, two years later, when we did our last runway with [YSL], it was all shout beach, surf; Orange County, California—and all these kids from OC were a part of it," Fletcher says.

However, the Garden weren't even close to the lifestyle of the celebrity beach kids who could afford to spend thousands of dollars on designer punk chic. They were part of the Fullerton/Orange DIY scene that remains on the outskirts of the stereotypical OC bubble.

In 2014, thanks to a bad contract they'd signed during their time in Europe, the Shears were forced to put their modeling opportunities on hold for a year. Though the Garden were becoming a well-known band, it wasn't enough to sustain them abroad the way modeling had. When the runway gigs dried up, the brothers had to return home.

But by then their photos had made the rounds across the internet and social media, and venues that were once empty when they turned on their amps were humming with curious crowds as the Shears continued churning out new music at breakneck speed.

» CONTINUED ON PAGE 12

BACKSTAGE WITH TYLER THE CREATOR

THE GARDEN GETTING SAVAGE AT GARDEN AMP

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THE GARDEN

» FROM PAGE 11

At one of those post-modeling shows, they say, the twins remember seeing a girl in the front row at the Burger Records shop crying as if she were at a Michael Jackson concert. They were marketed as poster twins for some version of the swanky California cool lifestyle, and *Vice* and *GQ* were trying to land interviews. For them, it was fun while it lasted.

Of all the jobs they could have applied for when they returned to the U.S., the Shears decided to remain in the fashion industry … kinda. For more than a year, they worked in the stockroom of the Banana Republic in South Coast Plaza from 3 a.m. to noon. Working graveyard in a warehouse and offloading trucks was a far cry from the runways of Paris. At the time their YSL modeling campaign posters came out, their shitty car could barely get them to their mall job.

"I think that was one of the weirdest moments of my life," Wyatt remembers. "Waking up and loading boxes off this big truck, kinda just slaving away while your picture was up in the mall, and you probably look like you're this rich guy living this fancy life."

Sometimes they would mess with people at South Coast Plaza by walking out during their lunch breaks and taking photos in front of their posters to see if people would recognize them.

When the Shears brothers weren't working, they were crisscrossing the country in a beat-up Ford Bronco while on tour with bands including fellow Orange Countians Cosmonauts. They were used to sleeping in the back seat, covering up the gear to protect it from rain dripping in through a window that wouldn't roll all the way up, and begging for a place to stay after a 3 a.m. show in another state.

But people were coming to see their wild spaz-outs on display. They were hyper and playful with the crowd, launching themselves onto the stage and engaging in a dual Tasmanian devil-like assault. In keeping with the court jester theme on many of their releases, the Garden would paint their faces to make them look even more distinct. Maybe it's harder to be bummed about being broke when you're dressed up like a clown.

Months later, the booking manager who'd gotten Wyatt on a European tour with Cosmonauts landed the band gigs overseas. The shows were small and DIY, but that was enough motivation for the Shears to scrape together what little money they had and quit their jobs at the mall. "I remember tell-

FLETCHER: "THE MUSIC'S ALWAYS GROWING AND CHANGING, KINDA LIKE A GARDEN"

WYATT: "WHY STRIVE TO BE A PART OF A SCENE WHEN YOU CAN CREATE YOUR OWN?"

ing everyone at Banana Republic we were gonna go do this European tour. . . . 'If I don't come back, it means things are going good!'" Wyatt says with a smile.

By 2015, the band were finally doing well, touring constantly in support of their sophomore album, *Haha*. The 35-minute LP was loaded with crunchy bass lines, odd samples and jet-fueled drumbeats, forming a bubbling cauldron of M.I.A., Devo, Atari Teenage Riot and the Prodigy. Songs such as album opener "All Smiles Over Here :)" and the punky piano-rock single "Egg" honed in on slick production and pop sensibilities. Thanks to the production chops of Rob Schnapf (known for co-founding Bong Load Custom Records and his work with Beck and Elliott Smith), it all manages to sound completely serious in its lack of seriousness.

A friend of Brett Gurewitz of Epitaph, Schnapf sent him the record to see if he'd dig it. Gurewitz offered the band a record deal and rereleased *Haha* on that label.

Their sound also earned them a very dedicated fan in Tyler the Creator, who saw the Garden's show at LA's Teragram Ballroom. The polarizing founder of Odd Future even memorized their lyrics and shouted them out on songs such as "Ain't Got Time" ("I'mma keep sporting/All smiles over here/Shout out to the Garden") For a while, Tyler posted the song "All Smiles Over Here :)" in his Twitter bio, and he shows up at their gigs whenever possible, including driving to Santa Barbara twice to see the Garden and coming to OC with Mac DeMarco to see the band's set last year at the opening concert for Garden Amp in Garden Grove.

"I remember being in high school and listening to Tyler the Creator," Fletcher says. "I never would've thought way down the line that he would be so into our shit that he was screaming it out at shows — He was just stoked on the music and is genuinely a fan, so whatever he does with the music is sick."

The band continue touring relentlessly, regardless of how much music they're releasing at any given time. They barely had time to squeeze out *Mirror Might Steal Your Charm*. They say the main goal they have this year is to record an album while abstaining from touring post-Coachella. "At this point, the Garden will forever be us two," Wyatt says. "If we stop doing it at some point, I'd like to look back and go, 'Wow, we did that—just you and I.'"

NJACKSON@OCWEEKLY.COM

THE GARDEN

perform at the Coachella Valley Music and Arts Festival at the Empire Polo Club, 81800 Ave 51, Indio; www.coachella.com. Sat., also April 20. See website for performance times and ticket prices.

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TOOK A WRONG TURN AT LA QUINTA

NEIL KRUG

fri/04/12

[SPECIAL EVENTS]

A DAY AT THE RACES

Grand Prix of Long Beach

If you've ventured anywhere near downtown Long Beach in the past few weeks, you've noticed the bleacher-building, track-blocking and grand-stand-structuring that can only mean one thing: Grand Prix weekend! For three days, there's nonstop racing, drift challenges, driver-autograph sessions, exotic-car parades and so much more. And Long Beach residents who can't make it to the event will still be able to hear the action all over the city. Racing fans of all ages should definitely come check out the Grand Prix this weekend—especially if talks of moving Angel Stadium (which is still a big if) to the Shoreline lot actually go through, this may be one of the last few Grand Prix as we've come to know it.

Grand Prix of Long Beach at Long Beach Convention Center, 300 E. Ocean Blvd., Long Beach, gplb.com. 7 a.m., also Sat.-Sun. $27-$950. —ERIN DEWITT

[ART]

Fit to Print

'York Chang: To Be Wrong With Infinite Precision'

With all this talk about "fake news" lately, the term seems to have lost all its meaning. Los Angeles artist York Chang's new exhibit at the Orange County Museum of Art, however, breaks down the concept for viewers in a new way. Through an abundance of source material such as microfiche, Polaroid photographs, newspaper clippings and other journalistic ephemera, Chang reconfigures the context of each document by recutting, reprinting, or blowing or folding up and asks us to question what's really truth in the delivery of information. Don't forget to check out how this theme is further examined in his collaborative-art piece with Daniel R. Small, titled "Radio Booth," which is included in this thought-provoking exhibit.

"York Chang: To Be Wrong With Infinite Precision" at Orange County Museum of Art at South Coast Plaza Village, 1661 W. Sunflower Ave., Santa Ana, (714) 780-2130, www.ocmaexpand.org. 11 a.m. Through Sept. 1. Free. —AIMEE MURILLO

sat/04/13

[CONCERT]

GET THIS PARTY STARTED

P!nk

At this point in her lengthy career, there are few things P!nk has yet to accomplish. Between her chart-topping hits, sound-shifting, being named *People* magazine's "Most Beautiful Person" in 2018 and getting a star on Hollywood's Walk of Fame, it would be totally understandable if the pop star were ready to call it quits. But with a new album, *Hurts 2B Human*, out later this month, P!nk has shown no sign or desire to do so any time soon. When her tour hits the Honda Center, fans can expect her usual dazzling live show, including acrobatics and risk-taking that, for P!nk, seem to be just another day at the office.

MORE ONLINE » OCWEEKLY.COM

P!nk at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2500; www.hondacenter.com. 7:30 p.m. $47.45-$227.50. —WYOMING REYNOLDS

[CULTURAL EVENTS]

Love, Chicano-Style

Proud to Be Me: A Celebration of Chicano Culture

To the Chicano community, being descendants of Mexican immigrants is something worth celebrating every day. And the need to remember the struggles that past generations went through to ensure a life full of opportunities for their offspring is now getting its own festival. The streets of downtown Anaheim will pop with vibrant colors and folks dressed in zoot suits and *danza* attire. Chicano artists will showcase their work, and guests will get a chance to receive an extra ticket when they purchase one to "Papel Chicano Dos," an art exhibit from the private collection of Chicano art champion Cheech Marin that's now showing at Muzeo. Cultural performances and mariachi bands will round out the entertainment for this free, family-friendly festival.

Proud to Be Me: A Celebration of Chicano Culture at Center Street Promenade, 131-211 W. Center St. Promenade, Anaheim, muzeo.org. 11 a.m. Free. —LAUREN GALVAN

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sun/04/14

[CONCERT]

Blundering Boogie

bobby blunders

Wrap up your weekend with a cool, soulful night out at the Continental Room, where Long Beach native bobby blunders will be accompanied by Deva and the Bootleg Orchestra. Starting in 2006 as a home recording project, bobby blunders are an exciting musical ensemble that bring high energy and adventure to each performance. Their psychedelic rhythm will get you grooving on the cozy dance floor of the speakeasy-style lounge. The show is even free, leaving little excuse to not attend (no matter how much you may have overspent Saturday night)

bobby blunders with Deva and Bootleg Orchestra at the Continental Room, 115 W. Santa Fe Ave., Fullerton, (714) 526-4529; www.facebook.com/ContinentalRoom. 9 p.m. Free. 21+. —MORGAN EDWARDS

[DRAG]

Let's Get Sickening

Brunch Becomes Her: A Drag Brunch

Every Sunday is a brunch day, but a drag brunch Sunday is fabulous! Join DJ, drag star and master of ceremonies Vickie Valenzuela for her third breakfast-y outing at La Santa Modern Cantina, where there will be brunch foods; a full bar (including bottomless mimosas!); and delectable drag performers such as Sedusa Richman, Synnamon and others, all of whom will strut, saunter, slink and sashay their way into your heart! It's all ages, so pack up the entire family and get your glitter on at this celebration of everything that screams *yaaas queen!*

Brunch Becomes Her: A Drag Brunch at La Santa Modern Cantina, 220 E. Third St., Santa Ana, (657) 231-6005, www.lasantaoc.com. 11 a.m., performance, 2 p.m. $5. —SR DAVIES

mon/04/15

[ART]

Simply Divine

'Michelangelo's Sistine Chapel—The Exhibition'

To behold the splendor that Michelangelo bequeathed to us commoners, you would normally have to travel to Vatican City in Rome—but now you can see replicas of some of his awe-inspiring artistry at the Cathedral Cultural Center, where a portion of his work has been photographed and reproduced to scale. Visitors can witness these sublime masterpieces much more intimately than would be possible at the Sistine Chapel, allowing for the depth and magnitude of his genius to be fully appreciated.

"Michelangelo's Sistine Chapel—The Exhibition" at Cathedral Cultural Center at the Christ Cathedral Campus, 13280 Chapman Ave., Garden Grove, (323) 908-0607, chapelsistine.com. 10 a.m. Through Jan. 11, 2020. $9-$18; children 6 and younger, free. —LILA SHAKTI

tue/04/16

[ART]

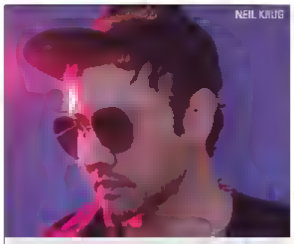
Love Your Planet

'Protecting Mother Earth'

As Earth Day approaches, a great reminder, as well as perhaps inspiration, to give a hoot about the environment is the Muckenthaler's current exhibition, "Protecting Mother Earth." This group show features mainly Native American artists within the community who bring their own style and perspective to depicting the planet's natural beauty and abundance, which is becoming rarer in this highly industrial, technological world.

"Protecting Mother Earth" at the Muckenthaler Cultural Center, 1201 W. Malvern Ave., Fullerton, (714) 738-6595; themuck.org. Noon. Through April 28. Free. —AIMEE MURILLO

wed/04/17



[CONCERT]

NECESSARY EVIL

Unknown Mortal Orchestra

Although it originally started as a bedroom recording project, New Zealand native Ruban Nielson has been spreading Unknown Mortal Orchestra's spaced-out, soulful tunes over international airwaves for almost a decade. Perhaps the group have achieved success because their sound is somehow both nostalgic and unconventional. Earlier songs such as "Ffunny Ffrends" and "Secret Xtians" showcase what Nielson is capable of within the limitations of low-fidelity recording techniques, while newer songs such as "Not in Love, We're Just High" reveal how the group have evolved. Unknown Mortal Orchestra have always been adept at creating infectious grooves and catchy melodies, but what makes them remarkable is their constant intrepid experimentation.

Unknown Mortal Orchestra at the Yost Theater, 307 N. Spurgeon St., Santa Ana, (714) 542-6060; theyostheater.com. 8 p.m. $30-$65. —STEVE DONOFRIO

[PERFORMING ARTS]

Feel the Earth Move

Tapestry, The Carole King Songbook

Singer/songwriter Carole King had already penned a hundred pop hits when her landmark album *Tapestry* set the tone for 1971, as well as the decade, with its politically informed, smart, personal, feminist-yet-also-universal anthems of self-discovery, confession and insight. If you were a young woman, or a boy (or girl) who loved one, you learned every song so you could sing along with "I Feel the Earth Move," "You've Got a Friend" and "Natural Woman." Tribute artist Suzanne O. Davis introduces these classics to new listeners and invites longtime fans to this Laguna Playhouse musical love-in. All you gotta do is call.

Tapestry, The Carole King Songbook at Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach, (949) 497-2787, lagunaplayhouse.com. 7:30 p.m. Through April 21. $61-$76. —ANDREW TONKOVICH

thu/04/18

[CONCERT]

Mellow Melodies

Brainstory

The Inland Empire's Brainstory are enjoying a lot more press and attention these days—and for good reason. Their warm blend of psychedelic jazz and soul music is reminiscent of the types of cosmic, afro-Latino tunes you'd hear at a classic lowrider show or on some obscure '70s oldies-compilation album. Heavily informed by inspirations as wide-ranging as Smokey Robinson and Miles Davis, Brainstory's songs have the power to transport the listener to a California of a different era while still being fresh and original. With their most recent EP, *A Natural Phantasm*, being released on spiritual brothers Chicano Batman's El Relleno Records (a most fitting collaboration if we've ever heard of one), Brainstory seem poised to deliver a rich aural experience for all your astral-plane-traveling needs.

Brainstory with Aolani K, Heroes and bobby blunders at Alex's Bar, 2913 E. Anaheim St., Anaheim, (562) 434-8292, www.alexsbar.com. 8 p.m. $7. 21+. —AIMEE MURILLO

PYTHON PICTURES

[FILM]

ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE

Monty Python's Life of Brian

Once upon a time, everybody's favorite irreverent, British, comedy troupe took a stab at religion, and the results are still eye-opening. *Monty Python's Life of Brian* got a bit of heat when it premiered in 1979, to hear John Cleese and Michael Palin defending their film from the condemnations of clergy, who argued it was an affront to their version of God, search out on YouTube clips from the talk show *Friday Night, Saturday Morning*. The Pythons convincingly maintained the satirical focus of the film is on the nature of religious belief, not on Judeo-Christian mythologies, but whether you take religion seriously or not, we dare you to watch *Life of Brian* without laughing.

Monty Python's Life of Brian at the Frida Cinema, 305 E. Fourth St., Ste. 100, Santa Ana, (714) 285-9422; thefridacinema.org. 7:30 p.m. $7-$10. —SCOTT FEINBLATT

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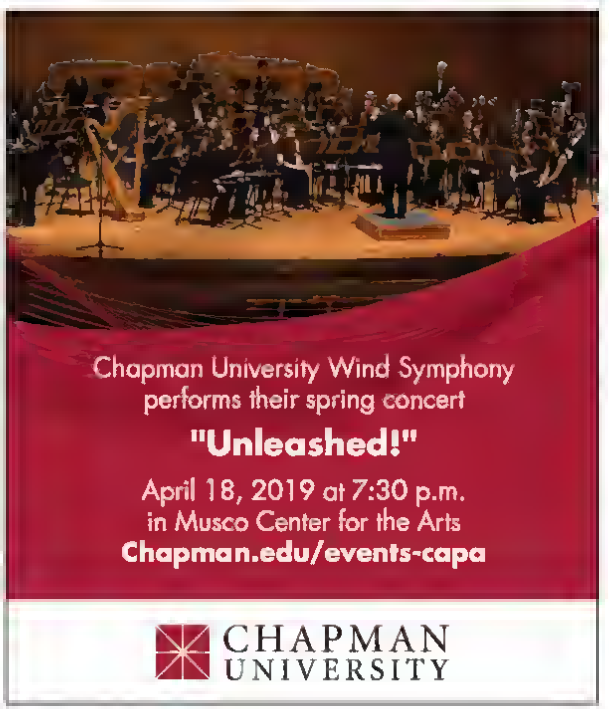


EDWIN GOEI

A Sequel

Hollywood director McG follows up his hit A Restaurant with CdM in Corona del Mar

BY EDWIN GOEI

If director McG hired Central Casting to fill the dining room of CdM, his new restaurant, with extras who resembled stereotypical Newport Beach-types, the result would be exactly what I saw the night of my visit. At the bar, I saw thirty-something blondes in ripped jeans sipping cocktails, their arms around boyfriends with chiseled jawlines. In the booths were older versions of those couples.

If you aren't a movie buff, McG is also known as Joseph McGinty Nichol. And he's the guy who remade *Charlie's Angels* into a movie with Cameron Diaz. Along with being a Hollywood player, he and his partner Jordan Otterbein are also the restaurateurs behind Newport Beach's A Restaurant, which opened about 11 years ago as a revival of the Arches, a landmark that once served the likes of John Wayne. The fact that A has lasted this long proves that McG was just as successful with his first restaurant remake as he was with his movie one. It remains to be seen, however, whether CdM is going to be a worthy sequel to A.

Other than executive chef Jonathan Blackford, the only thing CdM has in common with A is an aversion to whole words. The main dining room is much more compact than A's. If a bar wasn't in the middle, you could toss a football to a person on the other end with little effort. But when the new owners took over the space once occupied by the Crow Bar, they added areas. On the side of the building and down a staircase, they've built a separate first-come-first-served area that's called "The Speakeasy." It has a small bar in one corner, an ancient-looking photo booth in the other. There's also apparently a 500-square-foot dining room hidden somewhere upstairs for private parties.

I've not yet located that private room because when the reservations book up three weeks in advance, you don't ever want to leave your table to go exploring lest they give it away. So for two hours, I remained cocooned in my booth, watching the ebb and flow of guests. But it wasn't because I was particularly interested in people-watching, but rather because the kitchen was lagging. The first couple of dishes came out scarcely 10 minutes after I ordered them, but it took 30 additional minutes for the pasta to arrive, and yet another 30 minutes before I saw my main entrée.

It's a testament to how good the food is that I am able to forgive the lost time. Blackford's cooking is rich at times and over-the-top in others. And sometimes, as with his Morels + Peas dish, it's both. He starts with warm polenta, surrounding the cornmeal mash with butter-sautéed morels and peas. Then comes a fried egg so superfluous but yet so perfectly made the yolk begs to be pierced on Instagram.

The richest dish has to be the Parker House rolls, baked as a pull-apart flower. If you've never had one before, think of a King's Hawaiian roll, but with so much butter worked into the dough it leaves your fingers greasy. It's overkill to even think about spreading on more butter, but that doesn't stop Blackford from offering the rolls with Buerre de Baratte. He smears the deep-yellow French butter on the plate next to a separate ramekin of A5 tallow, which is even more unnecessary. I barely used either, but the next day, when I spread the tallow on plain white toast, I swore I was eating an In-N-Out hamburger.

A much lighter starter is the local ahi tartine—essentially tuna poke riding atop a thick piece of toast that it could've done without. The subtle flavor of the tuna gets so muffled against the bread that the fish might not as well be there at all.

For one of his better pasta dishes, Blackford uses Hatch chiles and cotija cheese to Mexicanize bucatini—those thick, hollow-like-a-straw noodles that are always so much fun to eat. The spicy and complex roasted green pepper, along with cilantro and lime, balances what could've otherwise been just another cheesy pasta dish.

The Pork + Beans, which unfortunately came out 90 minutes after I ordered it, is still a revelation. It's Blackford's spin on carnitas, complete with crispy edges on the roasted pork shoulder that's served with thumb-sized borracho beans and a lime-dressed avocado salad that's basically guacamole. But even on this dish, Blackford chooses to up the ante and add flawlessly cooked coins of pork tenderloin so uniform in texture they could've been bologna. The dish isn't supposed to be about the tenderloin, but just as with Bill Murray as Bosley, I'd miss it if it weren't included the next time I order it. And I think we can all agree that Murray was one of the best things about McG's *Charlie's Angels*.

CDM
2325 E. Coast Hwy., Corona del Mar, (949) 287-6600. cdmrestaurant.com. Open daily, 5-10 p.m. Dishes, $8-$120. Full bar.

WHAT THE ALE
» GREG NAGEL

Changing the Game

"They've completely ruined all other barbecue for me," says Rip Beer Co.'s Ryan Rasmussen of Heritage Barbecue's central Texas style. "We've had them here for an event, and the amount of people they brought in was insane."

The 'cue he's talking about is one of the best things to hit the OC beer scene since Hazy IPA releases: huge hunks of bark rubbed meat and sides, anticipated by a long line of people who arrive well before the brewery opens.

"I won't wait in line for beer, but I'll wait for this," notes one customer, who showed up almost two hours before service.

"I'm a big local craft beer guy and have been going to all these breweries for the past few years," says Heritage founder/pit master Danny Castillo. "I like to incorporate a lot of their beer into the menu, which is what got me interested in doing pop-ups at breweries."

The regular brewery circuit currently includes Green Cheek, Bruery Terreux, Gunwhale and Rip Beer Co. Heritage also appeared at Docent's anniversary party.

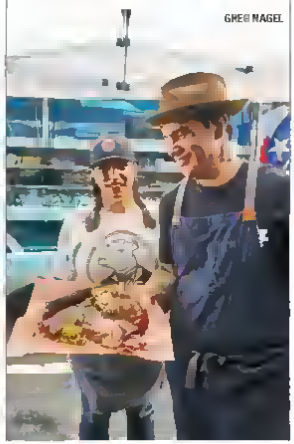
"It takes a week to prep for a pop up, and on Monday, I'll start prepping the sauces. Today, I'm using the Bruery's So Happens It's Tuesday in my sauce, so I call it beerbecue sauce," Castillo says with a laugh.

I've never seen such a phenomenon. "It gets ridiculous sometimes," says Castillo. "It's like a party."

LETTERS@OCWEEKLY.COM

Follow Heritage Barbecue on Instagram, @heritagebarbecue.

GREG NAGEL



ERIN DEWITT

The Way You Roll

@Sushi is as good as it looks

LONG BEACH LUNCH
» ERIN DEWITT

We're lucky to live in an area blessed with an abundance of top-notch sushi places. From indiscernible strip-mall joints to oceanfront fine dining, we've all got at least a few favorites. In Long Beach alone, there's a sushi spot every few blocks, and even on Second Street, specifically the shopping-and-dining strip between Naples and Livingston, we have half a dozen choices. And then @Sushi (pronounced and sometimes styled At Sushi) popped up last month.

Directly across it on Claremont Avenue is Roe, a large, high-end seafood restaurant that has its own sushi menu. Over the bridge is longtime local favorite Kihon (previously Naples Sushi). Sushi on Fire, a cool joint for the sushi-starter crowd, is less than 400 feet away, and Sushi Ai is down a few short blocks. Further down the street, you'll find Goyen Sushi & Robata, so yeah, there are a lot.

With some seriously stiff, extremely close neighboring competition, can @Sushi hold its own?

After moving into the space previously occupied by Brix, a casual spot known for mile-high pastrami sandwiches, @Sushi doesn't appear to have made many structural changes. There's still the small-ish bar in the back flanked by several sit-down tables. But the new owners did make good use of the high walls with giant, sparkly fishbone installations, made entirely of nails by artist Scott Yu.

One thing @Sushi is clearly not messing around with is plate presentation. Dishes come out intricately constructed, decorated just so, practically begging to be snapped and posted. Its Instagram account (@atsushilongbeach) teases, "Your immersive journey into the art of sushi begins when you come in our door."

Starters include such expected options as garlic edamame, shishito peppers, gyoza and poke, but also offered are small dishes such as a caviar baguette that comes with smoked salmon and baked green mussels with masago. Each of @Sushi's signature starters—the @Cucumber, @Tomato and @Cracker—is essentially a fish-and-avocado ceviche atop the titular ingredient. The @Cracker came as a trio of fried wonton squares, with the addition of tomato and cilantro.

Menu sections read out like a multicourse meal: salad, tempura, carpaccio, yakitori, shooters that come with a shot of cold sake, and chef's special selections such as black cod or Scottish salmon collar.

@Sushi's spicy popcorn lobster, listed as a chef's special, is among the most photo-worthy. A pile of tender lobster-tail bites are fried in airy batter, served alongside a vegetable roll of gobo, cucumber, avocado and asparagus. A trio of dipping sauces is presented in one bowl, each making its own colored ring. The whole thing is served on a wooden plank and decorated with the empty tail. Hot and cold, soft and crunchy, mellow and spicy—it's a beautiful, perfectly composed dish.

Half of the restaurant's sushi-specific menu is standard fare. There's nigiri and sashimi and the usual rolls found in SoCal places (shrimp tempura, spicy tuna, Philadelphia, etc.). In addition to Dragon, Caterpillar and Hot Night rolls, @Sushi serves a Long Beach roll (here with yellowtail, asparagus, avocado and cilantro), a Mexican roll that swaps the seaweed for a tortilla and a baked garlic albacore concoction.

But what may solidify @Sushi's place amid an otherwise-saturated market is its impeccable execution of these items. Rolls are sliced into delicate, one-bite mouthfuls (a rarity at any sushi restaurant, let's be honest), ingredients are out-of-the-sea or off-the-tree fresh. Between the name and the gorgeous plates, the restaurant screams, "Tag me!"—but @Sushi also speaks in substance and beauty.

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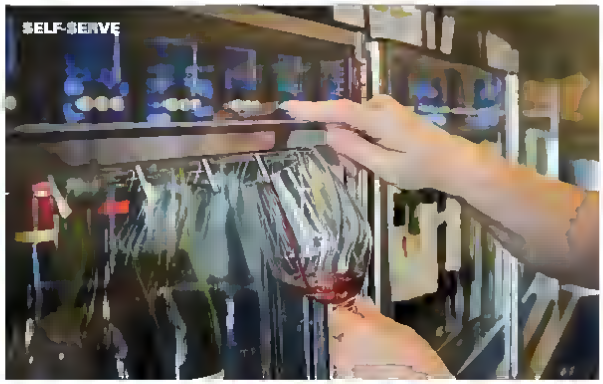

PHOTOS BY GREG NAGEL

Pour It and They Will Come

OC Wine Mart & Deli at the Brickyard in Orange

EAT & DRINK THIS NOW
» GREG NAGEL

There aren't too many convenience stores that carry a high-end selection of wine, beer and spirits. But here I am on a bright afternoon at OC Wine Mart & Deli's shiny new location in Orange with an iPourIt wristband wrapped around one wrist and a wine card clenched in the other.

But where to start? As my grandpa always used to say, "Always start with beer." A quick glass rinse and wrist tap on the beer system, and I'm pouring some fresh Swami's IPA. International styles are featured, as well as local favorites from the likes of Modern Times, Noble Ale Works, Pizza Port and many more. If that's not enough for you, there's no corkage fee on anything in the 15 or so glass fridge cases filled with cans and bottles.

But is this a convenience store? The group of house-painters grabbing tall boys, chips and Gatorade would probably say so, which lends for a strange, yet cool, relaxed atmosphere.

Stocked with 35 varieties, the wine bar is also self-serve and can make an average afternoon an epic flavor adventure. With a $20 prepaid card, it's possible to taste about 10 different wines. Larger pours are also an option if you fall in love with something, as are bottles to go if you care to picnic lakeside in the nearby park.

Breakfast is served from 8 a.m. until 1 p.m., built on croissant-egg-and-cheese sandwiches and a burrito dubbed the "BTS," which apparently is better than sex. On weekends, you can pair these with mimosas for $6.

Lunch is when OC Wine Mart busts out the Boar's Head-based sandwiches, which are generous considering their less-than-$10 price tag and super-fresh OC Baking Co. bread that's delivered daily. I paired the French dip with a $2.35 pour of the Prisoner, a blend of California cabernet, zinfandel, syrah and charbono grapes. The moderate tannin and lavish flavors go quite well with something as basic as a dipped sandwich.

If you want to up your food game, the rest of the menu offers a bit of eloquence with cheese and charcuterie boards, an olive medley, bruschetta, and a tomato, mozzarella and pesto flatbread.

With all of these options, there's no way to try it all in one visit. I guess I'll have to come back soon.

OC WINE MART & DELI
1691 E. Lincoln Ave., Orange, (714) 202-5886, also at 23411 Aliso Viejo Pkwy., Aliso Viejo, (949) 305-WINE, and 4925 Yorba Ranch Rd., Yorba Linda, (714) 777-8870, ocwinemart.com

Black Metal Magic

Seeing the light and dark in *Shazam!* and *Lords of Chaos*

BY MATT COKER

In Orange County theaters this week, you can see a semi-fictional movie about pioneering Norwegian black metal band Mayhem battling inner demons in *Lords of Chaos* and a totally fictional film about an American superhero battling his own lord of chaos in *Shazam!*

I recommend both, although if a shotgun or lightning bolt was pointed at me, I'd choose *Shazam!*, which is a surprise considering I am not a huge fan of the comic-book-superhero genre. While I appreciate the humor of *Ant-Man*, *Iron Man* and *Thor: Ragnarok*, I slept through parts of each. No such slumber occurred with *Shazam!*

In 1974 Upstate New York, a boy named Thaddeus Sivana is riding in the back of a car when he is magically transported to the Rock of Eternity by the wizard Shazam, who is the last of a council of seven searching for a new champion. Lining the walls of the lair are the spirits of the Seven Deadly Sins (Lust, Envy, Sloth, Pride, Greed, Wrath and Gluttony). Failing a test because he is not pure of heart, Thaddeus is sent back to the car (and immediate tragedy). But he returns as an adult (Mark Strong), and instead of seeking Shazam's benevolent powers, Sivana willingly becomes a vessel for the Seven Deadly Sins to escape and wreak havoc on the world.

Meanwhile, in present-day Philadelphia, Billy Batson (Asher Angel) is a 14-year-old who constantly runs away from foster families to search for his mother, whom he was separated from in a crowd as a young boy. After stopping bullies attacking his paraplegic, new foster brother Freddy (Jack Dylan Grazer), Billy jumps into a subway car but is magically transported to the Rock of Eternity by Shazam, who makes the teen his reluctant champion.

Whenever Billy says, "Shazam," a bolt of lightning strikes him, and he becomes a totally buffed, grown-up, costumed superhero (Zachary Levi), who, with comic-book nerd Freddy by his side, harnesses his powers to save victims, stop criminals, and score junk food, money from ATMs and entry into a strip club.

In other words, every teen boy's dream—until the nightmare comes with the inevitable encounters with Sivana, who wants to take possession of Billy's powers. He wants nothing to do with the fight, until Sivana targets his foster family.

Credit for why this all works so well goes to director David F. Sandberg and the screenplay based on the story by Henry Gayden and Darren Lemke and the DC Comics' character created by writer Bill Parker and artist C. C. Beck. (Fun fact: In the debut comic they produced in 1939, when the main character says, "Shazam," a magic bolt of lightning turns him into Captain Marvel. But it's not the Captain Marvel who Stan Lee and Gene Colan created for Marvel Comics in the 1960s and the *Captain Marvel* movie that is also now in theaters.)

Shazam! benefits from a strong cast, headed by Levi and Angel as Billy and veteran British actor Strong as the oh-so-evil Sivana. Once I got over Grazer's resemblance to Fred Savage at that age, I was able to recognize his strong performance, too.

The comedy seamlessly mixes with stunning special effects and heartbreaking or heartwarming drama, with Sandberg and editor Michel Aller establishing a pace that never sees the movie drag. It's just a big ol' lightning bolt of fun.

Jonas Åkerlund's *Lords of Chaos* is something completely different. Åkerlund and Dennis Magnusson's screenplay is based on the 1998 book *Lords of Chaos: The Bloody Rise of the Satanic Metal Underground* by Michael Moynihan and Didrik Søderlind. (Not-so-fun fact: Moynihan did not mind being called a fascist or neo-fascist in the 1990s, although more recently, the Boston-born journalist, publisher and musician has distanced himself from those labels and denounced the far-right.)

As with the book, the movie deals with Norway's black metal scene in the early 1990s, which would extend beyond satanic lyrics and stage antics to include suicide, murders and church burnings. I recall how disturbing these events were from the news accounts at the time, but Åkerlund's film actually makes it less sinister and more a case of the wrong people mixing at the wrong time in the wrong place.

The focus is Mayhem and the band's charismatic leader and guitarist, Øystein "Euronymous" Aarseth (Rory Culkin). He spews anti-religion ideas to legitimize the black metal brand he birthed in Oslo, but some followers take him seriously, as others did decades earlier with the "race war" talked up by Charles Manson, a future Moynihan interview subject.

Culkin, with his dead eyes obstructed by stringy black strands à la Ozzy Osbourne in the early Black Sabbath years, plays Euronymous with just the right combination of showman, huckster and, ultimately, frightened little hellboy. His undoing comes at the hands of protege Varg "Count Grishnackh" Vikernes, who surpasses his mentor as a musician but never seems to get over originally being called a poseur by the biggest poseur of them all.

Åkerlund presents a dreary Norway—is it ever not wet there?—with black metal's de rigueur leather, roadkill, pig heads, KISS-worthy makeup, and buckets and buckets of blood. The tone is more clownishly comical than truly messed-up. Unfortunately for Euronymous, everyone did not get the joke.

MCOKER@OCWEEKLY.COM

SHAZAM!
was directed by David F. Sandberg, written by Henry Gayden and Darren Lemke, and stars Zachary Levi, Asher Angel and Mark Strong. Now playing countywide.

LORDS OF CHAOS
was directed by Jonas Åkerlund, written by Åkerlund and Dennis Magnusson, and stars Rory Culkin, Emory Cohen and Jack Kilmer. Screening at the Frida Cinema, 305 E. Fourth St., Sta. 100, Santa Ana, (714) 285-9422, thefridacinema.org. Fri., 8 p.m.; Sat.-Sun., 10:30 p.m.

Stay Cool, Baby

BY MATT COKER

OCEAN'S TWELVE

WARNER BROS

Noah. Despite impossible odds and the scrutiny of onlookers, Noah sets out to fulfill God's really specific command. *Various theaters; www.fathomevents.com. Thurs., April 11, 6:30 p.m., Sat., 12:55 p.m. $12.50.*

Cat Video Fest. This 70-minute collection of cat videos partly benefits Moon Cat Cafe, whose van parked outside includes a cafe, pussy merchandise and felines up for adoption. Me to the ow. *The Frida Cinema, thefridacinema.org. Thurs., April 11, 7:30 p.m. $7-$10.*

The Wind. An unseen force terrorizes a young woman and a couple living on the remote American frontier in the 19th century. *The Frida Cinema, thefridacinema.org. Thurs., April 11, 10 p.m. $7-$10.*

Mary Magdalene. The titular free spirit (Rooney Mara) flees her arranged marriage to find refuge and a sense of purpose in a radical new movement led by charismatic rabble-rouser Jesus (Joaquin Phoenix). *Directors Cut Cinema at Regency Rancho Niguel, (949) 631-0446. Opens Fri., call theater for show times and ticket prices.*

Films of Santa Ana. A free showcase of short documentaries with stories about Santa Ana produced by Santa Ana filmmakers, plus a Santa Ana High School Student Showcase and filmmaker Q&As. *Santa Ana High School Auditorium, (714) 567-4900. Fri., 6 p.m. Free, also at the Frida Cinema, thefridacinema.org. Sun., doors open, 3 p.m., lecture, 3:40 p.m., screenings, 4 p.m. Free.*

Senior Thesis Cycle 4 Film Screenings. Screwed the pooch on this one, folks, and mistakenly listed it for *last* Friday. These student films premiere, but not necessarily in this order. *A Slight Inconvenience, Grenadine, Her Own Accord, Holy Water, The Legs of Chuck Watney,* and *Tribu In the Mix.* Titles are subject to change, and the films are also live streamed. *Chapman University; chapman.edu/dodge/ Fri., 7 p.m. Free*

Penguin Highway. A probing fourth-grader ties the sudden appearance of penguins in his village to a young woman working at a dental clinic. *Starlight Cinema City; also at Starlight Triangle Cinemas. starlightcinemas.com. Fri.-Sat., 7:30 p.m. Check website for ticket prices; and at the Frida Cinema, thefridacinema.org. Sat., 5 p.m. (dubbed in English), Sun., 8 p.m. (Japanese with English subtitles). $7-$10.*

Lords of Chaos. See "Black Metal Magic," page 21. *The Frida Cinema, thefridacinema.org Fri., 9 p.m., Sat.-Sun., 10:30 p.m. $7-$10.*

The Rocky Horror Picture Show. Live shadow-cast troupe K.A.D.S. performs in Santa Ana, while it's Midnight Insanity in Long Beach. *The Frida Cinema, thefridacinema.org Fri., 11:30 p.m. $7-$10; also at Art Theatre, arttheatrelongbeach.org. Sat., 11:55 p.m. $9-$12.*

Drive. A Hollywood stuntman (Ryan Gosling) has second thoughts about moonlighting as a getaway driver for an underworld boss played by Mr. Albert Brooks. *The Frida Cinema thefridacinema.org. Sat., 8 p.m. $7-$10.*

Incredibles 2. Bring a blanket or low lawn chair to pont in front of a 20-foot inflatable screen showing the animated 2018 smash hit from Disney Pixar and director Brad Bird. *Hurless Barton Park, (714) 361-7192. Sat., 8 p.m. Free.*

Ben-Hur. It's a 60th-anniversary screening of William Wyler's epic about a Jewish prince (Charlton Heston) vowing revenge when he is enslaved by his Roman childhood friend (Stephen Boyd). *Various theaters; www.fathomevents.com. Sun. & Wed., 1 & 6 p.m. $10-$13.25.*

Léon: The Professional. When 12-year-old Mathilda (Natalie Portman, in her film debut) comes home to find her family murdered, she seeks refuge with her quiet French neighbor Léon (Jean Reno), who is a hit man. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 2:30, 5:30 & 8 p.m. $7-$10.*

Defiant Requiem: Verdi at Terezin. Courageous Jewish prisoners in the Terezin Concentration Camp performed Giuseppe Verdi's stunning "Requiem Mass," despite experiencing the depths of human degradation during World War II. *Segerstrom Center for the Arts, www.pacificsymphony.org. Tues., 8 p.m. $25-$213.*

Edward Scissorhands. Tim Burton's 1990 classic about animated human being Edward (Johnny Depp), who has a freakish appearance and scissor blades for hands. *The Frida Cinema, thefridacinema.org. Wed.-Thurs., April 18, 2:30, 5:30 & 8 p.m. $7-$10.*

Forrest Gump. The 1994 dramedy about the titular idiot (Tom Hanks) hauled in six Oscars and $677 million at the box office. I don't get it. *Starlight Cinema City; starlightcinemas.com. Wed., 7 p.m. Check website for ticket prices.*

Bled Number One. A young man is deported from France to his home village in Algeria, where he meets a married woman who is an aspiring jazz singer. A light dinner and discussion will follow the screening. *UCI, (949) 824-6117. Wed., 7 p.m. Free.*

The Wizard of Oz. Dorothy (Judy Garland), her dog Toto (Terry) and new friends the Scarecrow (Ray Bolger), the Tin Man (Jack Haley) and the Cowardly Lion (Bert Lahr) follow the Yellow Brick Road to Emerald City in hopes the Great and Powerful Oz (Frenk Morgan) can return the young lady and her little yapper home to Kansas. *Regency South Coast Village, (714) 557-5701 Wed., 7:30 p.m. $9.50.*

Ocean's Twelve. Danny Ocean (George Clooney) and his crew (Brad Pitt, Matt Damon, Don Cheadle, etc.) get back together after they are, one by one, threatened by the casino owner (Andy Garcia) they ripped off in the 2001 original (remake). You can bring food and drink to the screening, but no booze or your life will become a confusing plot twist. *Fullerton Public Library, (714) 738-6327. Thurs., April 18, 1 p.m. Free.*

Monty Python's Life of Brian. It's a one-night-only 40th anniversary, theatrical rerelease of the 1979 Python comedy classic with restored sound and picture quality. *Art Theatre, arttheatrelongbeach.org. Thurs., April 18, 7 p.m. $9-$12; also at the Frida Cinema, thefridacinema.org Thurs., April 18, 7:30 p.m. $7-$10.*

The Pilgrim's Progress. John Bunyan's 1678 Christian allegory has been adapted into a new animated feature. *Various theaters, www.fathomevents.com. Thurs., April 18, 7 p.m. $10.50-$12.50.*

RiffTraxx Live: *Octaman.* From a radioactive swamp deep in a Mexican jungle, a being that is neither man nor octopus emerges to go on a light killing spree. *Various theaters; www.fathomevents.com. Thurs., April 18, 8 p.m. $12.50.*

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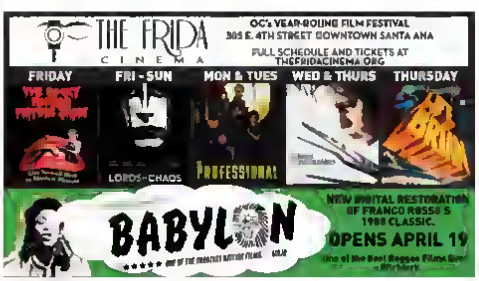

The End of Days

The splendor of David Tibet's apocalypse

BY DAVE BARTON

I had never heard of British poet/musician David Tibet nor his pars-musical band Current 93, until Cal State Fullerton curator Jacqueline Bunge suggested I Google him. Dooe in preparation for "Invocation of Almost" at the Nicholas & Lee Begovich Gallery, that random internet search turned into a rabbit hole of the *recherché* Tibet has worked with the band Coil, musician Nick Cave, Crass front man Steve Ignorant, folk musician Shirley Collins, and body provocateur Genesis P-Orridge's Psychic TV, among others He is considered an outsider artist; publishes rare books; was influenced by occultist Aleister Crowley; and has studied gnosticism, Buddhism, and Christianity, as well as ancient Semitic and Egyptian languages. He's a bit of an intellectual enigma, an artist who doesn't do many interviews and bas been quoted as saying, "All you need to know is in my work."

Bunge first came to Tibet through his art, not his music, enamored with the work on his album covers Her partner and co-curator, Shaun Richards, was already a fan of the artist's music, so he was able to tell her about that side to Tibet. Bunge reached out to Tibet, met with him in England, and after two years of devotion, their friendship has given Orange County the stunning "Invocation," a show so expansive it is something more like an experience than an exhibition, quite unlike anything you're likely to see anywhere else any time soon.

Under a dim, haunting red light, Tibet's blocky black-and-white African fetishes look as if they've been doused in crimson, their faces remade by the artist into smiles and lop-sided triangle eyes Another red-light section is dedicated to a woman in silhouette and haphazardly drawn barns with red roofs, both images inspired by an unsolved killing from the 1940s and a notorious murder and execution in 1827 England. There are a multitude of *carte de visite* and antique cabinet-card photographs, the eyes whited out, long lines inked from the sockets to small tear-like circles below, or scrawling above them, as if a soul were leaving the body

Tibet's pictures often look as if they were drawn by a child suffering from night terrors. eerie, disembodied heads and faces, restlessly scrawled in white ink on black backgrounds like graffiti, bold, bright color portraits of the Antichrist; skull faces mouthing a toothy scream, black holes as eyes; a crown decorated with upside-down crosses. The demon Pazuzu makes an appearance, overseeing a multihued choir of children singing in Hell. Blood drips like rain on another It's the gentleness of that grade-school apocalypse that seems to be the undercurrent of much of the show's themes Tibet's emotional attachment to demonic imagery is filtered through an "odd Christianity" (his words), offering us an endearingly ambivalent desire for the end to hurry up and fucking happen . . . or just shut up and stop taunting us.

COURTESY OF CAL STATE FULLERTON DEPARTMENT OF VISUAL ARTS

Outsider artists are generally so out of the mainstream they take for granted the many things they know and understand, with mania, isolation, esoteric education, drug use, mental illness, abuse, religious devotion and intellect informing and often blurring their vision. For those of us who haven't walked the same path, it can be distressing and alienating unless put into context. Compounding the issue, Bunge and Richards have eliminated the standard personal interpretations, forcing any dialogue to be solely between the artist, his audience and their imaginations This is a good thing, to my mind, but Tibet's vagaries—visually, musically, intellectually—are difficult to parse without the extended hand of more knowledge about him than I have at my disposal, even after spending a day on search engines.

If Tibet is puzzling through spiritual matters, as it's implied, then there are many of us on a similar journey who'd welcome enlightenment, but his is such a personal lifelong vision that the open book of illumination doesn't seem to be his intent. While certainly coming from somewhere not readily accessible, transcendent in a way that is moving and more than a little unsettling, if you're looking for something more concrete, this isn't the place for you. Tibet's poetry and handwritten lyrics, examples of which he in the glass cases of ephemera at the back of the gallery, are far more enlightening than the hallucinatory drawings.

Is the eminent sadness filling the space the real deal, or is it just another performance, with its moribund projected images, mood lighting and haunting musical soundtrack manipulating the viewer? In the end, I don't think Tibet is trying to pull anything over on anyone—the sophisticated indirectness of his work seems consistent with his personality But whether he's legitimately on some kind of obscure spectrum of outré unconsciousness, I also can't say for sure

"INVOCATION OF ALMOST: THE ART OF DAVID TIBET"
at Cal State Fullerton's Nicholas & Lee Begovich Gallery, 800 N State College Blvd., Fullerton, (714) 278-2011, www.fullerton.edu/arts/art/galleries/begovich_gallery/invocation-of-almost_detail.php Open Mon–Thurs. & Sat., noon–4 p.m Through May 25 Free, but you'll have to pay for parking

ARTSOVERLOAD

» AIMEE MURILLO

April 12-18

DOG FEST ORANGE COUNTY A celebration and benefit for our canine pals with dog sports crafts, caricatures, speakers, a dog kissing booth and more Sat. 9 a.m. Free. Argyros Plaza at Renee and Henry Segerstrom Center, 600 Town Center Dr., Costa Mesa. (714) 556-2787. www.scfta.org

BOLSA CHICA EARTH DAY FESTIVAL Activities centered on water quality, animals and wetland ecology are a fun way for the family to learn about the environment and nature Sat. 10 a.m. Free, animal feedings require RSVP. online Bolsa Chica Conservancy, 3842 Warner Ave., Huntington Beach, (714) 846-1114. bc2015earthdayfeeding.eventbrite.com.

POSE FOR PAWS PUPPY YOGA & ADOPTION EVENT A vinyasa flow yoga class accompanied by puppies all of which are available for adoption Pins, complimentary mimosas Sat. 10:30 a.m. $15–$25. Pacific City, 21020 Pacific Coast Hwy., Huntington Beach. www.gopacificcity.com/events/

BEHIND THE SCENES WITH ARTHROPODS This workshop offers a more intimate interaction with the creepy crawlies in the "Dr. Entomo's Palace of Exotic Wonders" exhibit. Sat. 12:30 p.m. Free with museum admission ($5–$10). Fullerton Museum Center, 301 N. Pamona Ave., Fullerton. (714) 738-6545. www.facebook.com/FullertonMuseum/

HANAMATSURI FESTIVAL This annual celebration of the birth of Buddha is also referred to as the "flower festival" and will include arts and crafts, vendors, games, and Japanese cultural performers. Sat.-Sun., 1 p.m. Free. OC Buddhist Church, 909 S. Dale Ave., Anaheim, (714) 827-9590. www.ocbuddhist.org.

10TH ANNUAL LU'AU Ke Pilina Ho alakahi hosts this showcase of Polynesian culture, featuring performances musical entertainment, contests a food buffet and more Sat. 5 p.m. $8–$20. Saka University, 1 University Dr., Aliso Viejo. kepilinahoolekahi.ticketspice.com.

BEHIND THE PICKET FENCE VINTAGE AND HANDMADE MARKETPLACE Various vendors offer a kooky selection, from repurposed items to retro finds as well as art pieces and handmade ephemera Sun., 8 a.m. Free. Heritage Museum, 3101 W. Harvard St., Santa Ana, (714) 540-0404. heritagemuseum.org.

ALAN CUMMING: LEGAL IMMIGRANT The actor, comedian and social activist hosts a night of stories and songs about his experiences in America since becoming a citizen in 2008 Wed., 7:30 p.m. $40–$85. Arkan Arts Plaza at Musco Center for the Arts, 415 N. Glassell St., Orange. (844) 626-8726, muscocenter.org

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Move Over, Ariana!

K-pop and J-pop's world takeover comes to light at Coachella

BY ALEXIS HODOYAN-GASTELUM

YG ENTERTAINMENT

Every year, when the lineup for the Coachella Valley Music and Arts Festival is revealed, social media goes crazy for a few days. Is there a stark gender disparity again? Are there any legacy rock bands playing? Is it blatantly catering to the under-25 audience? Is a woman headlining? People either love or hate the lineup, and this year was no different, garnering mixed reviews depending on personal tastes.

It's no secret that 2019's Coachella reflects what's popular in terms of streaming numbers and chart positions, hence the inclusion of mega artists such as Bad Bunny and Ariana Grande. And in a time when such popularity is taken into account when building a lineup, you can't ignore the huge overseas markets, with its artists already turning a profit in Southern California and the rest of the U.S., especially by a festival that not only has name recognition worldwide, but also has built a brand based on reflecting global trends.

With Japan being the second-largest music market in the world and South Korea's pop music currently experiencing mainstream visibility in the West, it made perfect sense to include both a J-pop and a K-pop act in the lineup. Japan's Perfume and South Korea's BLACKPINK are household names in their respective home countries, with the former holding their place as one of the most popular groups for a decade and the latter positioning itself as a top group in their short three-year career. And for a festival that has only been headlined by female performers on five occasions in its 20-year history, it seems appropriate that the first J-pop and K-pop inclusions at Coachella would be fronted by women.

For Spotify's 2018 Wrapped chart breakdown, Perfume scored 11 million streams, while BLACKPINK racked up 410 million. Both groups regularly top charts in their countries, and their releases have even appeared in several U.S. Billboard charts. Perfume's 2016 album, *Cosmic Explorer*, for example, peaked at No. 16 on the Top Dance/Electronic Albums chart. And BLACKPINK has shown up twice on the Hot 100 in 2018, with "Ddu-du Ddu-du" and their collaboration with Dua Lipa, "Kiss and Make Up."

As the group proudly declares on their song "Forever Young," BLACKPINK is the revolution. With only 13 songs under their belt, Jennie, Rosé, Jisoo and Lisa have shaken up the K-pop scene. Their 2016 debut single, "Whistle," premiered at No. 1 in Korea, and their follow-up, "Boombayah," was their first No. 1 on Billboard's World Digital Songs chart. BLACKPINK are also the highest charting female K-pop ensemble on Billboard's 200 and Hot 100 charts. Their recent single, "Kill This Love," was the most-viewed Korean music video in 24 hours on YouTube, a record that exceeded the one set by their previous release, "Ddu-du Ddu-du." After their Coachella performance, the group will embark on the U.S. leg of their world tour—the first stateside arena tour for a K-pop girl group.

BLACKPINK has thrived at a time when global audiences are craving individuality, as opposed to favoring the collective body of a K-pop group. As with most of the music coming out of YG Entertainment (home to legends Big Bang and 2NE1), the foursome's discography is a mix of hip-hop, EDM and electropop, embellished by the members' sassy and coquettish attitudes. They've garnered a diverse fan base of both women and men with their "girl crush" concept (the cool, chic image some women are attracted to in their pop divas). And last year, the group became the most followed Korean girl group on Instagram. All four members occupy a spot in the top five of the most followed female celebrities in Korea on that same platform, with Lisa, who is Thai, holding the top spot overall.

Even though J-pop as a whole doesn't share as much popularity as K-pop acts abroad, Perfume are at a point where playing Coachella is a nice addition to their extensive résumé, but it's not a career-making move. According to Patrick St. Michel, author of *GAME*, which focuses on Perfume's 2008 album and is included in the global book series 33 1/3, "[Perfume] are at the top level of J-pop, akin to an American artist who always can expect new songs to land in the Hot 100 top five."

Unlike BLACKPINK, Perfume didn't have a huge entertainment company backing them from the beginning. Nocchi, Kashiyuka and A-chan got together in 2000 while in school in Hiroshima and put out local singles. They didn't sign with a proper agency until 2003 and didn't attain commercial success until *GAME*, which reached No. 1 on Japan's main music chart. "I think [the release of *GAME* was] a major moment in Japanese pop-music history and one of the bigger developments in how the country's pop music sounds in the 21st century," St. Michel wrote.

"The music of Perfume is radically different than most J-pop," he explained, pointing to how the group draws from electronic acts such as Daft Punk and Underworld, with synth-filled electropop music that differed from the traditional karaoke-friendly, peppy J-pop idols. Similar to K-pop's new wave, Perfume set themselves apart by highlighting their collective personality and being polished performers, not only in terms of choreography, but also with the technological aspects they bring to their live shows.

Their music and concept is futuristic and perfectly illustrates the title of their most recent album, *Future Pop*. For their concerts in Japan, the group incorporate technology such as blowing up 3D-scanned visuals, drones flying around them as they dance, and using iPhones to display their faces with lyrics coming out of their mouths. Sadly, those attending their U.S. shows usually don't get the full experience, but that could change if they were to perform in a space like the Gobi tent at Coachella.

Coachella was once seen as a launching pad for emerging artists. And even though that's becoming rare, as lineups reflect what's hot in music, it's still a huge platform for artists from smaller markets around the world. As music consumption globalizes more each year, it's quite evident that both K-pop and J-pop can no longer be dismissed as weird niches from Asia. On one of the highest profile stages in the world, BLACKPINK and Perfume are ready to show the world how to do pop in 2019.

LETTERS@OCWEEKLY.COM

Lady Rage Against the Machine

Bella Novela aim to incinerate the patriarchy

BY JOSH CHESLER

It's hard to categorize the exact genre of music Long Beach's Bella Novela play. Some people might consider it one of the dozens of subgenres of metal, while others might define it as prog. The unimaginative might say hard rock simply because it's not soft.

But the band's latest record, *INCINERATE*, doesn't really need any other label than unbridled, unashamed lady rage. "[*INCINERATE*] is basically about how we've felt for the last two years," says vocalist and keyboardist Jackie Laws. "We've been calling it 'lady rage,' but it's all-encompassing. It's a musical call to arms to incinerate the patriarchy."

"We all have a little lady rage, and it's definitely our most political and most passionate album," adds guitarist Jacob Heath. "Our last two albums were both kind of musical rock operas, whereas this one's a little more personal and doesn't really fall into that same category."

Just because they've turned introspective doesn't mean Bella Novela are rocking out any less than they did on *Telemetry* or *The Archeress*. In fact, it's quite the opposite for Jannea McClure, who says she's tired of hearing men be surprised that she's not only a drummer, but also a *good* drummer. "Every time we play a show, it's kind of a cathartic experience for me," she says. "I always get a lot of comments because I play really hard, so I sweat and I get stinky, but I'm smiling. I smile because I'm full of lady rage, and it looks like I'm having a great time, but it's actually just the whole state of the world."

"We're able to take these things we feel inside and release them in a creative and hopefully optimistic kind of worldview," Laws adds. "I feel pretty lucky just to be able to get that out and have that creative outlet."

Having formed in 2007, the trio has already survived longer than numerous musical trends, fellow bands and industry standards. That's partly why Bella Novela considered new mediums for their first release since 2014, and the band recently celebrated their new release with a show at Alex's Bar in Long Beach alongside Fartbarf, YAAWN and DJ Chronica.

"We questioned whether we should even print CDs anymore since it's such an obsolete format, and this is the first album where we're doing a full-length on vinyl," Heath says. "We're doing the vinyl in May, but we'll still have CDs available."

One thing that will never be obsolete is Bella Novela's ability to rock. And they plan to continue carrying the torch for femme-fronted rock groups in OC and Long Beach.

"I've been a feminist my whole life, but it wasn't okay to say that until the past year or two," McClure says. "Now, I can say it, and not too many people will call me a 'feminazi' or whatever horrible stereotype they have of feminists. Being in this band, in general, is just a huge, cathartic, therapeutic thing that I have to do to be able to express myself."

LETTERS@OCWEEKLY.COM

COURTESY OF PACIFIC DUB

Friday

REN RECTOR 7 p.m., $32.50 all ages House of Blues at Anaheim GardenWalk 400 W. Disney Way Anaheim (714) 778-2583 www.houseofblues.com/anaheim

BIG BUSINESS DUI, A LOVELY SORT OF DEATH 8 p.m., $10-$12, 21+ Alexs Bar 2913 E. Anaheim St. Long Beach (562) 434-8292, www.alexsbar.com.

BIG FUN, GOLDEN RAIN, LITRONIX, LITTLE EVIL 8 p.m., $5 21+ The Wayfarer 843 W. 19th St., Costa Mesa (949) 764-0039; www.wayfarercm.com

PLANET WOON FESTIVAL 2 6 p.m. free all ages Garden Amp, 12762 Main St. Garden Grove (949) 415-8544 gardenamp.com.

Saturday

FLIPPER, TOYS THAT KILL, MELTED, CAT SCAN 8 p.m. $17. 21+ Alexs Bar 2913 E. Anaheim St., Long Beach (562) 434-8292, www.alexsbar.com.

NACHO HERNANDEZ BENEFIT 8 p.m., $35, all ages The Observatory 3503 S. Harbor Blvd., Santa Ana (714) 957-0600 www.observatoryoc.com.

NAKED AGGRESSION; TOXIC ENERGY 5 p.m., $10, all ages. Garden Amp (The Locker Room) 12762 Main St. Garden Grove (949) 415 8544 gardenamp.com

PACIFIC DUB, TYRONE'S JACKET, SERANATION 8 p.m., $15 all ages The Constellation Room 3503 S. Harbor Blvd. Santa Ana (714) 957-0600, www.observatoryoc.com

SMUT PEDDLERS, THE CROWD, LOVE CANAL, THE BERZERKERS 8 p.m., $10-$15 21+ The Wayfarer 843 W. 19th St. Costa Mesa, (949) 764-0039; wwwwayfarercm.com.

Sunday

THE INTERAUPTERS, MASKED INTRUDER, RAT BOY 8 p.m. $26, all ages The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600 www.observatoryoc.com

KING FLAMINGO, THE SOUTH HOLLOWS, STRAWBERRY ARMY, HELL IS OTHER PEOPLE 8 p.m. $5, 21+ Alexs Bar 2913 E. Anaheim St. Long Beach, (562) 434-8292; www.alexsbar.com

Monday

STILL WOOZY 8 p.m. $17.50 21+ La Santa 220 E. Third St. Santa Ana (657) 231-6005 www.lasantaoc.com

Tuesday

WELFAIR, SIN COLOR, INTRDVERTED FUNK. 9 p.m. $5 21+ La Santa 220 E. Third St., Santa Ana (657) 231-6005 www.lasantaoc.com.

Wednesday

JESIRA VON RABBIT 9 p.m. $10 all ages The Constellation Room 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600 www.observatoryoc.com.

KYLE COOK, PAUL MCDONALD 7 p.m., $12-$15, 21+ The Wayfarer 843 W. 19th St. Costa Mesa (949) 764-0039; www.wayfarercm.com

RDSS FROM FRIENDS 9 p.m., $25, 21+ La Santa 220 E. Third St., Santa Ana, (657) 231-6005, www.lasantaoc.com

RUMOURS: FLEETWOOD MAC TRIBUTE 7 p.m., $12-$15 all ages House of Blues at Anaheim GardenWalk, 400 W. Disney Way Anaheim, (714) 778-2583 www.houseofblues.com/anaheim.

UNKNOWN MORTAL ORCHESTRA 8 p.m., $30-$65 all ages The Yost Theater, 307 N. Spurgeon St. Santa Ana theyostheater.com.

Thursday, April 18

HUR CITY TRASH, FORCED IDENTITY, RECDLI, URETHRA 8 p.m. $5. 21+ Alexs Bar 2913 E. Anaheim St. Long Beach (562) 434-8292, www.alexsbar.com

KIRIN J CALLINAN, RINSE&REPEAT, CHRISTIAN CLUB 8 p.m., $12, 21+. The Wayfarer 843 W. 19th St. Costa Mesa (949) 764-0039; www.wayfarercm.com

MUDD FEST 2019 7 p.m., $35 all ages House of Blues at Anaheim GardenWalk, 400 W. Disney Way Anaheim (714) 778-2583 www.houseofblues.com/anaheim

NIGHT BEATS, COSMONAUTS, BLANCO NINO 9 p.m., $15, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana (714) 957-0600 www.observatoryoc.com

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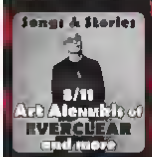

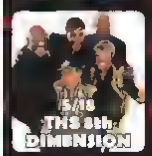

4/12	CONMON SENSE
4/13	NADDDGS AND THE ENGLISHMAN (Joe Cocker Tribute)
4/14	ALSERT LEE
4/19	TNE MUSICAL SOX
4/20	LOS LOSOS
4/25	RITA WILSON
4/25	REVEREND NORTON NEAT
4/27	ANSROSIA
4/28	KEIKO NATSUI
5/3	VENICE
5/4	SERLIN
5/5	ARETNA: QUEEN OF SOUL FT: CHARITY LOCKHART
5/9	ROGER CLYNE & THE PEACEMAKERS
5/10	RAUL NALO
5/11	Songs & Stories. An Evening with ART ALEXAKIS of EVERCLEAR, Chris Collingwood of Fountains of Wayne, Max Collins of Eve 6, John Wozniak of Marcy Playground
5/12	PROJECT PRESLEY (Elvis Presley Tribute)
5/13	FOREVER ROO (Rod Stewart Tribute)
5/17	An Evening with CDWBDY JUNKIES
5/18	THE 5TH OINENSION
5/22	WILLIE K
5/23	PUDDLES PITY PARTY / NEIL NANSURGER
5/24	OINGD BDINGD FDRMER MEMBERS
5/25	BENEFIT FDR OICK DALE
5/28	SLIND MELON
5/30	LITTLE RIVER BAND
5/31	YDUNG DUBLINERS
6/1	OESPERAOO (Eagles Tribute)
5/2	SERPENTINE FIRE (Earth, Wind and Fire Tribute)
6/7	ASIA FT. JOHN PAYNE
6/8	SRETT DENNEN
6/11	JONN PAUL WNITE (AND HIS BAND)
6/14	GARY HOEY
6/15	DSB (Journey Tribute)
6/18	SEE GEE5 OOLO
6/21	CASN'D OUT

UPCOMING SHOWS

6/22	Y&T	8/29	SAVOY BRDWN
6/23	An Evening with JDNN NIATT	8/30	CINDERELLA'S TOM KEIFER
6/26	CREED BRATTDN	9/6	SINBAD
7/3	TNE WAILERS	9/8	GLENN MILLER DRCNESTRA
7/6	BEATLES vs STONES	9/12	ADRIAN BELEW
7/12	TNE PETTY BREAKERS	9/20	NERMAN'S NERMITS
7/13	LOS LONELY BOYS	9/21	HERMAN'S HERMITS
7/18	JEFFERSON STARSHIP	9/22	GARY PUCKETT
7/20	HINDER	9/27	DUEEN NATION
7/23	TED NUGENT	9/28	DUEEN NATION
7/24	TED NUGENT	10/6	DON MCLEAN
7/28	STRUNZ and FARAH	10/11	DOKKEN
8/3	NONK	10/13	JUDY COLLINS
8/18	THE FABULOUS THUNDERBIRDS	10/24	TAB BENDIT

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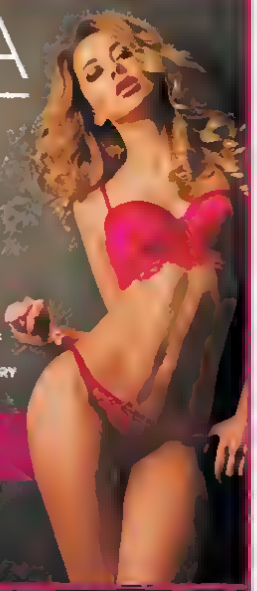

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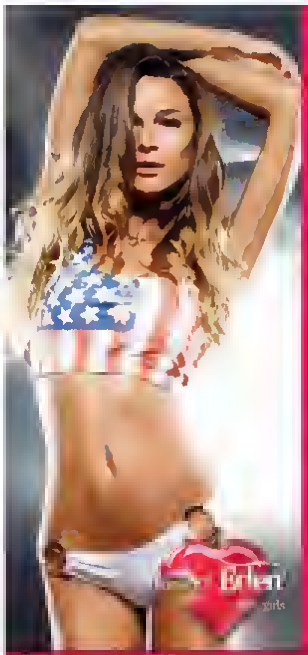

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Overfished

I'm a heteroflexible married cis woman in my 40s. I'm also a POS cheater and a catfish. I really fucked up. One year ago, I met an older man via an online fetish forum. He sent me an unsolicited PM, and we have talked for hours every day since then. My husband, to whom I've been married for more than 20 years, does not know that I am having an emotional affair. I have no intention of telling my husband what I've done. I have been honest with my online boyfriend about everything except my name, my age, and the fact I have a husband. (I know those are all really big things to lie about.) My boyfriend lied to me early on about his name, age, and relationship status, but he came clean out of guilt. So I had the opportunity to say that I lied, too, but I didn't take it. I know what I'm doing is wrong. My husband would be very hurt if he knew. And my boyfriend, who wants to make a life together, would be very hurt as well. I'm in love with both men, but I'm not leaving my husband. I know the only right thing to do is break things off with my boyfriend. I've tried multiple times. I've told him that he is better off without me, that I'm a bad person, and that he shouldn't trust me. Each time, he convinces me to stay. We have not been physical. We have never been in the same room, much to his dismay. I have thought about telling him the truth, but I am worried about my safety, and I do not want to hurt him any worse than I already have. Plus, I'm a fucking coward. I am in treatment for PTSD. My therapist believes that my actions are a coping mechanism, i.e., it is easier to pretend to be someone else than it is to be me. I don't think she's wrong, but I also don't think it excuses what I've done. How do I end this relationship without doing any more damage to my two partners?

Conning And Tricking For Intensely Selfish Heven

Far be it from me to question your therapist's assessment—she's spoken with you on multiple occasions and her insights are doubtless more informed—but I think her framing falls short.

She describes your actions as a coping mechanism: You told a stranger lies and abused your husband's trust to escape your miserable life. If you weren't so fucking miserable—if other people and/or circumstances hadn't conspired to make you so fucking miserable—you wouldn't have done this. You wouldn't be doing this still. But despite your therapist's efforts to help you down off that hook, CATFISH, you seem determined to hang there. She's offering you absolution, in whole or in part, while you stand around flagellating yourself ("POS cheater," "fucking coward," "bad person," etc.)

Personally, I think you're entitled to your feelings. Go ahead and feel terrible. You did a bad thing. It's not the worst thing someone's ever done online, and most people know not to take what a stranger tells them on the internet at face value. But if feeling terrible doesn't motivate you to make changes … well, it's not for me to question you sincerely. But some people think it's okay to do terrible things so long as they have the decency to feel terrible about having done them. If you're not one of those people—if you actually feel bad—doing something about it and learning something from it will alleviate your misery.

Here's what you need to do: End things with your boyfriend. Write him an email, tell him the truth about your age, marital status, and unavailability. Don't share your real name with him, you're under no obligation to do so, and if he turns out to be the vindictive type, CATFISH, you don't want him to have your real identity. Apologize for not coming clean when he did—he lied to you, too, at the start—and thank him for the pleasure of his virtual company and the joy he brought to your life. Then block him.

Here's what you need to learn: You didn't do this because you're miserable—or you didn't do it just because you're miserable. You did this because it was fun. We call it "play" when children pretend to be someone or something they're not; child's play is also, yes, a coping mechanism. Vulnerable children pretend to be big and powerful superheroes and/or monsters to cope with and momentarily escape their relative powerlessness. And nothing makes a child's playful fantasy feel more real than a good friend who plays along.

Most adults don't make time for play—most of us aren't LARPers or kinksters—but even adults need play, and some adults need play more than others. You found a space where you could play (that online fetish forum), and you found a playmate who helped make your fantasies feel real (a guy you've never actually met and who could still be lying to you about all sorts of things). It got out of hand when arousal, orgasms, oxytocin, and promises couldn't keep get stirred into the mix. The play made you feel better at first, but the dishonesty and stress of deceiving two people eventually wiped out the benefits you were getting.

You need to find a way to build some play into your life, sexual and/or nonsexual, that doesn't require you to lie or hide. It would be great if you could do that with your husband, CATFISH, but if he's not willing or able to play with you, get his okay to play on your own.

I am a 70-year-old straight woman, and I haven't been in an intimate relationship for seven years. I feel deprived of physical contact, but I also have some obstacles to pursuing intimacy at this point in my life. My vagina is seriously out of shape. In fact, it was a challenge to have sex with my last partner because he was rather well-endowed. I had to work up to it, but it finally worked. My libido is on the low side, but it still flares up now and then. I also have herpes, plus I'm taking an antidepressant that makes it hard for me to orgasm. But even with all that, I've enjoyed sex in the past. Would it make sense for me to look for a man who may also have some sexual issues and/or be willing to work with/around mine? Someone who enjoys all the other aspects of sexual intimacy besides penis in vagina? How would I find such a man? I'm not necessarily just looking for sex—a compatible companion would be great.

Need Fresh Input

"NFI can have it all—sex, companionship, orgasms," said Joan Price, author of *Naked at Our Age* and *The Ultimate Guide to Sex After 50*. "She just needs to find someone who realizes that partnered sex does not have to mean PIV."

Your best bet for finding a man these days? Dating apps and websites, including dating apps for seniors. And don't be shy about taking PIV off the menu, NFI, at least at the start.

"As we age, many of us find non-penetrative sex with hands, mouth and vibrator more comfortable, sexier, and an easier path to orgasm," said Price. "And that includes men with erectile difficulties or decreased sensation. In her discussions with a potential new partner, NFI should explain that she'd like to get sexual in stages—and then explore and delight each other sensually, including orgasms, without PIV as the goal. But if she might enjoy PIV in the future, she should keep her vagina active with solo sex, including a dildo or penetrative vibrator. Don't wait until the right penis comes along."

Joan Price's new book, *Sex After Grief: Navigating Your Sexuality After the Loss of Your Beloved*, will be released soon. Follow her on Twitter @JoanPrice.

On the Lovecast *(savagelovecast.com), science says, weed = better orgasms. Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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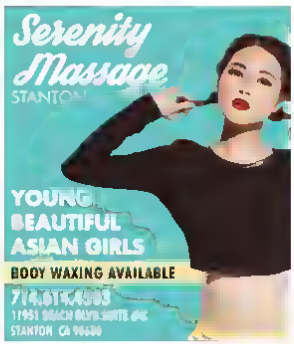
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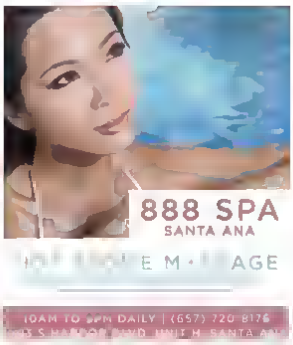
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STATE OF IDAHO, IN AND FOR THE COUNTY OF CANYON

KEDMA CAMPUZANO,
Plaintiff,
vs.
VICTOR GONZALES CAMPUZANO,
Defendant.

Case No. CV14-19-00757
SUMMONS – PUBLICATION
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To: VICTOR GONZALES CAMPUZANO

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Anarchy In the OC

Remembering Koo's Café

BY STEVE DONOFRIO

Koo's Café is one of those places that has enough history to fill a few books. If you ask 10 different people about their experiences with the place, chances are that you'll end up with 10 completely different stories. Once nestled in downtown Santa Ana, the coffee shop/venue is mainly remembered as one of OC's biggest hubs for indie and punk rock throughout the '90s. Among the bands who performed there are Death By Stereo, Jimmy Eat World, the Four Letter Words and Reel Big Fish. Eric Stefani—who's best known for spearheading the third wave of ska with his onetime band No Doubt, featuring his sister Gwen—was also known to frequent the space. However, Koo's was not the average punk venue. It was the nucleus of a much larger counterculture, transcending racial, musical and societal boundaries. Here are some lesser-known highlights of its labyrinthine history.

IMAGES COURTESY KOO'S CAFE ARCHIVE

A GREASY BEGINNING

Before the Victorian bungalow at 1505 N. Main St. became an alternate universe for weirdos and artists alike, it functioned as a Chinese restaurant called Koo's Chop Suey for almost five decades. When Dennis Lluy, Lou Bribiesca, Dan Montano and Alan Benavides signed the lease for the building in 1994, they were tasked with getting it up to code and removing the thick, grease-stained carpets before it could house the art-and-coffeehouse they had envisioned. Thanks to both its historical significance and the steep cost of renovating the space, the group elected to keep the old signage, which read, "Koo's." Thus the cafe was christened as such. According to an informational pamphlet from 1999, Koo's Cafe was "built on the foundation of love for creative expression and [as] an answer to the senseless loss of young lives to drugs, delinquency and depression."

AN OPEN SPACE

It wasn't long after Koo's Café started serving coffee that it also began hosting open-mic nights. Although other coffee shops in the area offered similar events, none was comparable to what was happening at Koo's. With his unorthodox, consciousness-piercing productions, resident performance artist Squelch embodied the expressive freedom that Koo's was all about. "Wherever a coffee shop would open and do open mics, I would be there, like, fucking shit up," he says with a nostalgic tone. "I would go with a strobe light, a radio, smoke bombs, whatever—just demanding attention."

Many of these establishments were quick to impose constraints on Squelch's performances, but Koo's encouraged his artistic expression. "At Koo's, I had free rein to do whatever I wanted to do," he recalls. "There was no one sitting there saying, 'Oh, shit, you're gonna get the place closed down.' I don't think anyone worried about that because it had kinda always been threatened that way."

BRIDGING THE GAP

As a former member of political punk band Resist and Exist, Squelch was well-versed in visual art and activism. However, it wasn't until he met graffiti artist/b-boy Seth Wilder (a.k.a. Meex One) at an anti-racism march that the two realized the full potential of the "blank canvas" that Koo's offered. As the cafe evolved into a regular stop for touring bands, the pair seized the opportunity to materialize the cross-pollination of their influences. "Koo's was basically an open venue. So all us weirdos ended up gravitating there. Before that, it was a coffeehouse, with, like, a mellow, quiet vibe," Wilder says with a chuckle.

"When I found it, it was just a place to be free," he continues. "I met Dennis [Lluy], we got to talking, and he asked me, 'Do you wanna quit your job and help me do this thing?' And I was like, 'Yeah, fuck it.' So I kinda became the hip-hop arm of Koo's."

While a thriving hip-hop scene and an expanding punk community coexisting may not have seemed so easily transposable, it didn't take long for the two camps to embrace their ethical similarities. "Punk had their own approach to doing things, and hip-hop, at that time, was more about going through the music industry," Squelch explains. "But Seth and I were like, 'What about just doing it our own way?'"

While the café was undoubtedly responsible for a large chunk of OC punk-rock history, it also welcomed such hip-hop greats as J Rocc, Living Legends and Aloe Blacc into its open-mic nights and (often spontaneous) ciphers.

FOR THE COMMUNITY

As the events at Koo's increased in both size and frequency, more kids from the surrounding neighborhood started hanging out there. Wilder noticed a significant amount of tagging in the area and decided to dedicate some of the wall space in the cafe's back yard to graffiti. It soon became a destination for street artists traveling from all over the country. "It was just like touring bands," Wilder says. "That was their link to one another, meeting there and hanging out. It became a cultural center for that."

When Wilder discovered that many of the neighborhood kids were interested in break dancing, he organized 17th Parallel, who described themselves as "a troupe of local youths who employ their skills in break dance to communicate their feelings about their surroundings." There were weekly lessons and classes at Koo's, and performances at other venues garnered the group some commercial attention.

CIVIC TENSIONS

Of course, not everyone was a fan of the café. While Koo's did have the support of Santa Ana Council of Arts and Culture president Don Cribb, who was crucial in the establishment of what is now the city's Arts District, others were skeptical of its graffiti wall and loud music. One of its biggest opponents was Ted Moreno. "When he was running for City Council, he started condemning all the art that was going on," Squelch recalls. "He was saying that it was conflicting with the neighborhood. So he was trying to create all this tension between the Latin Santa Ana community and the arts."

"He had it out for us," Wilder confirms. In a somewhat satisfying twist, Moreno was later convicted of extortion.

DEFENDING THE ORANGE CURTAIN

More suspicion arose around Koo's Café as it started to host more political events from groups including Food Not Bombs, Riot Grrrl and the Black Panther Party. Though the café itself espoused no particular agenda, it had somehow turned into something of a political threat. "It shook a lot of people up," says Wilder. It was apparent things had reached the boiling point when Wilder allegedly caught undercover police breaking into the space. "I tried to get names, but they all scattered," he says. "It was over before I knew it."

A LASTING INFLUENCE

It's been well more than a decade since Koo's Café closed its doors, but its influence still permeates Orange County culture. Bands who frequented the space inspired local musicians, and the space later had an effect on Fullerton's Burger Records. "Lee [Rickard] came for the punk shows, but he was also intrigued by the graffiti wall," Squelch says. "That's why they used bubble letters in the Burger logo."

Koo's Café was not only a reflection of its community, but also the manifestation of artistic and social unity.

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